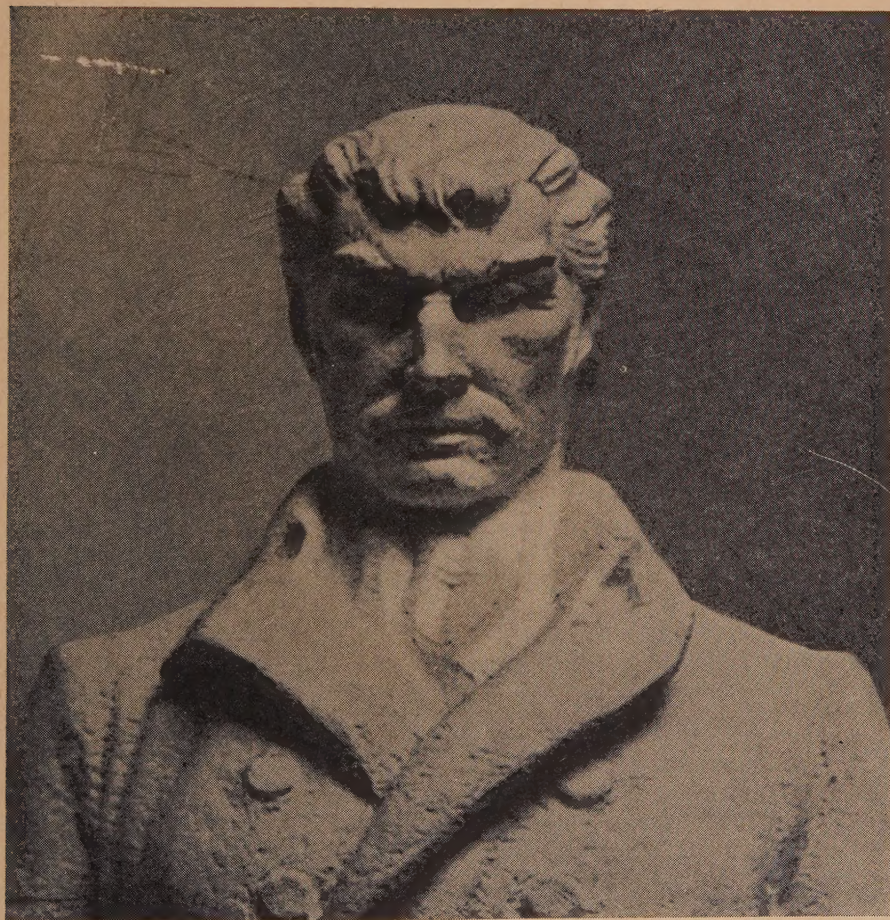


April 1936

The American Magazine of

ART

Including "Creative Art"



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The American Federation of Arts, Washington

The **ANSWERS**
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ART IN AMERICA



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Sidney Waugh: Stage Driver, U. S. P. O. (1789-1836), Detail Cover
For the Post Office Building, Washington. Courtesy of the Treasury Department Art Projects

Albrecht Dürer: Portrait of Frau Jobst Planckfelt Frontispiece
A Recent Addition to the Collections of the Toledo Museum of Art

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AUTHORS IN THIS ISSUE

WALTER CURT BEHRENDT makes his third appearance in the Magazine with his present article, "The Architect's Client." Readers will remember his article, "The Architect in These Times," in the March, 1935, number and also "The Japanese House" in November, 1934. Dr. Behrendt is now teaching at Dartmouth College. Before coming to this country he had edited *Die Forme* in Germany. As Baurat or Architectural Adviser to the Finance Ministry before the rise of the present German government he was responsible for much of the outstanding public architecture of the German Republic.

ADELYN D. BRESKIN is Curator of Prints and Drawings at the Baltimore Museum of Art. Her articles on Matisse etchings appeared in the Magazine last fall.

JOSEF ALBERS teaches art at Black Mountain College in North Carolina. He was on the faculty of the Bauhaus at Dessau before coming to the United States. An exhibition of his work in oil and in glass was held last month at J. B. Neumann's New Art Circle

in New York. The article was first read by Mr. Albers at a panel discussion at the last convention of the American Federation of Arts.

PEPPINO MANGRAVITE, although teaching at the Fieldston School in New York, finds time to do a good deal of creative work himself and to send it off to major national exhibitions. The Guggenheim Foundation has renewed his fellowship for creative work in the United States. Readers will remember his article, "The American Painter and His Environment," in the April, 1935, issue of the Magazine.

F. A. GUTHEIM landed from Europe recently with enthusiastic memories of the new German highway system. His article this month is the result. Mr. Gutheim's last article in the Magazine, "American Art: A Geographic Interpretation," appeared in the May, 1935, number. He has written several others.

E. M. BENSON and L. B. HOUFF, JR., are both on the Magazine staff.



ALBRECHT DÜRER: PORTRAIT OF FRAU JOBST PLANCKFELT

Recently Given to the Toledo Museum of Art by its
Founder, Edward Drummond Libby. (See page 250.)

April 1936

GEOGRAPHY LESSON

WITH good reason artists consider themselves the creators of new forms, not only those of studio and gallery, but also the larger ones of which we are all, with growing consciousness, a part. In days of such swift transition we are sharply aware of the unsettling forces working through us. From all parts of the country we look for guidance to those creative people who have, we feel, some inkling of where we are going. It is a little disconcerting to see so many of them finding haven in New York. We prefer not to lift up our eyes to the skyscrapers when looking for help.

Wherever we live all of us are involved in the larger forms which are now shifting into new arrangements. The artists are caught up with the rest of us, but their trained attitude and the creative ideals of their profession have given them a fuller share of that vision which pierces to the heart of things. They need an opportunity to use and develop their abilities fully. *They* feel impelled to make the new forms that we all require. And *we* want some one to point the way; we want signposts to a convincing reality, the forms in which to live creatively again. Because the need is a common one, its fulfillment must be our common goal, worked for on broad geographical and social fronts.

The perceptive intelligence of many of our artists has already shown up the discrepancy between the basic needs of the times and the idea that New York is about the only place where they can be fulfilled. From the standpoint of the younger artists especially, New York is becoming less and less a creative art center. Although many of its advantages will be slow to diminish, the big chance for the artist has already begun to separate itself from the megalopolitan glamor of Manhattan. The artist's opportunity to lead in the work of creating new forms, not only in accepted art-form media, but also those of larger scope which are basic to all creative activity, lies in the country as a whole.

Readjustments, and thoroughgoing ones, are necessary. We shall have to evaluate and prepare to abandon comfortable old habits. But just because artists have had so shaky a place in American society they have developed astounding adaptability without losing integrity. If we want exemplars of steadfastness against stiff odds, we can find plenty among our artists, even among those who still take shelter in New York.

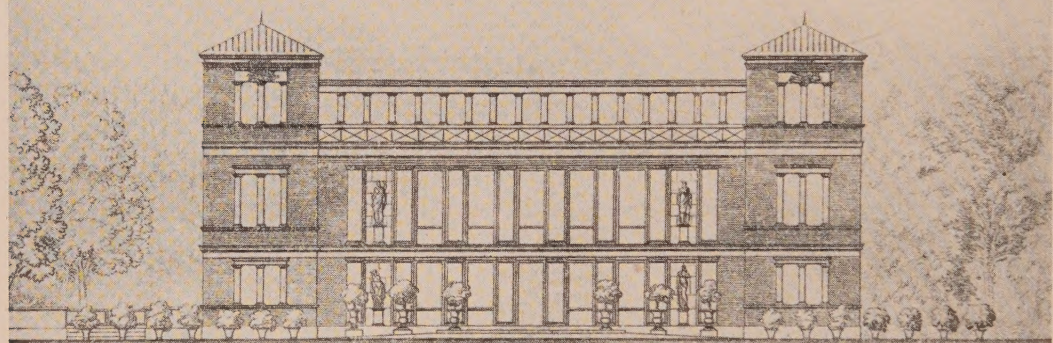
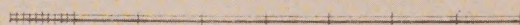
But for many of us to turn to New York is impossible. We want the artists there to know that out here in the "provinces" things are changing. The growing need for creative solutions to our everyday problems has recolored our psychological map. Government art projects, the work of national and regional art organizations, and local activities are combining to extend the art market and the art audience.

The new demand, however, is more for the attitude which the artist brings to his work than for an increased supply of many of the things he has been used to making. This is surely a challenge to his adaptability. But by meeting it he will encourage the present recognition of the artist's inner power and the demand—"request" might be a better word—that

(Continued on page 273)

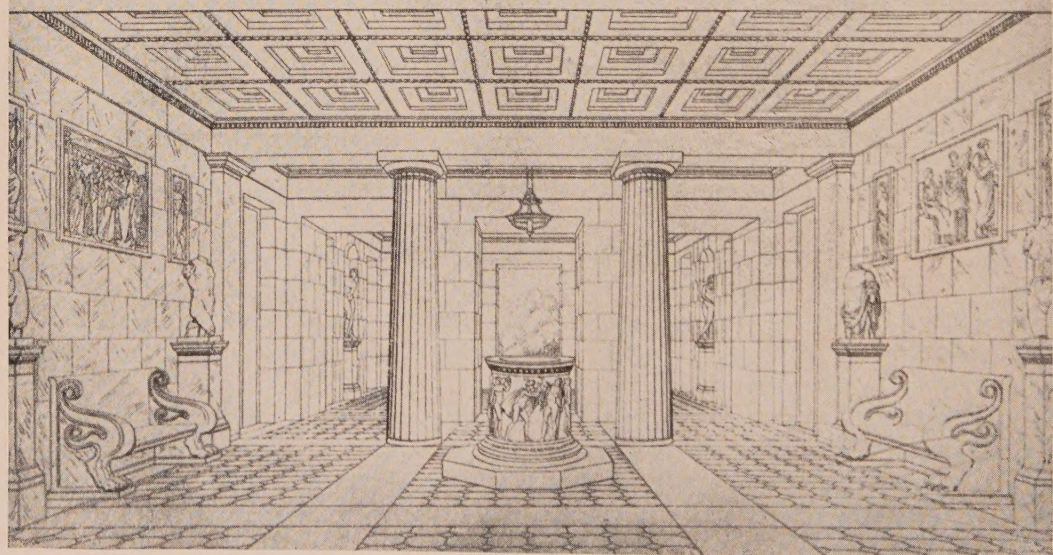


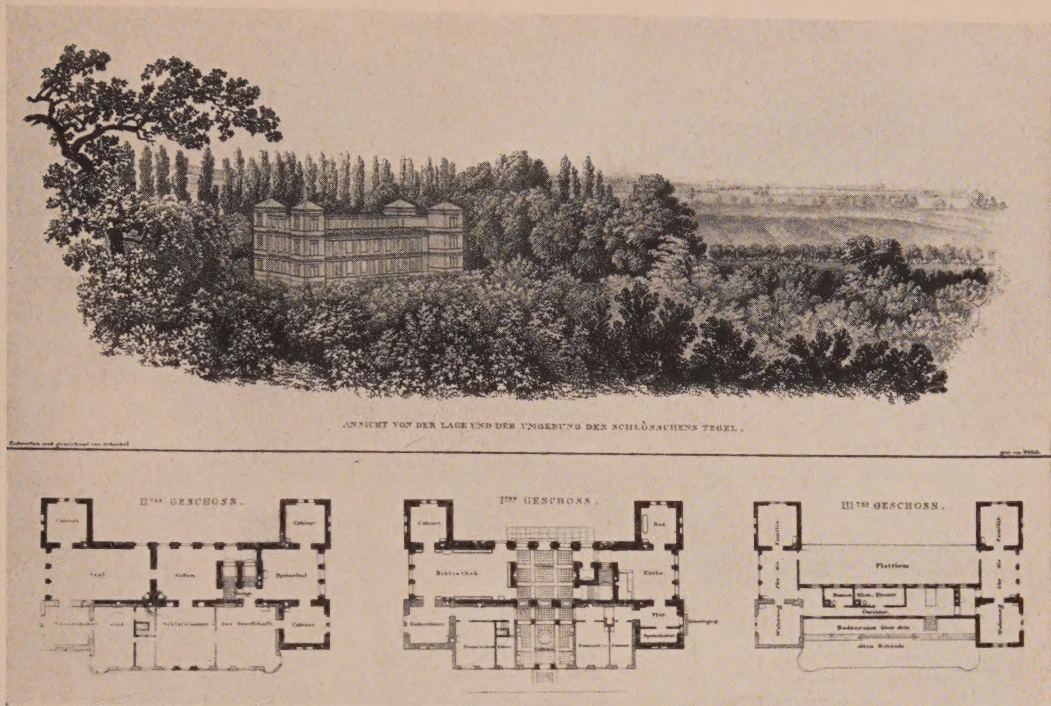
SEITEN FAÇADE DES SCHLOESSCHENS TEGEL.



HAUPTFAÇADE DES SCHLOESSCHENS TEGEL.

VESTIBULUM IM SCHLOESSCHEN TEGEL.





WILHELM VON HUMBOLDT'S HOUSE AT TEGEL. KARL FRIEDERICH SCHINKEL, ARCHITECT
 On Opposite Page, Top to Bottom: Side Elevation, Front Elevation, Vestibule. Above: View of the Placing and Surroundings of the House; Plans of the Three Floors. After Engravings in Schinkel's *Sammlung Architektonischer Entwürfe*. Courtesy of the Library of Congress.

THE ARCHITECT'S CLIENT

By WALTER CURT BEHRENDT

Translated from the German by W. C. Cowden

"PERHAPS NOTHING," says D. H. Lawrence in one of his novels, "goes to the head like setting up a house. You can get drunk on it. You feel you are creating something. Nowadays it is no longer the 'home,' the domestic nest. It is 'my rooms,' or 'my house,' the great garment which reveals and clothes 'my personality.'" But Wilhelm von Humboldt, in a letter about the new house which the architect Karl Friedrich Schinkel built for him in Tegel, wrote to a friend: "The house is comfortable and appropriate. My greatest service in connection with it is that I did not put any of my own ideas into its construction." These two points of view, exactly a century apart in point of time, mark the extremes between which the feelings and ideas of the architect's client waver.

Characteristically it is the voice of the present which, in this connection, lays emphasis on the ego, on the assertion of the clients "personality." The owner of the Tegel house does precisely the opposite, holding his ego in strictest restraint. His meetings with his architect are on the ground of their relations to a common ideal, which dominated the age of Goethe. United by this aesthetic concept, they are in complete and unquestioning accord on art. This common ideal began to waver even in the era of Romanticism. This era, with its broad extension of man's mental horizon, produced a general historicising of thought and evolved a fresh sensitivity to all past cultures, even to the most foreign of them. This evolution, in its consequences, led even in architecture to the ideas of the historical styles as independent entities. With

the progressive dissolution of all social linkings in the further course of the nineteenth century, with the collapse of standards and traditional value-concepts manifest under the influence of the economic and social transformation, there then set in that unconfined individualizing of thought and feeling which characterizes the essential nature of the modern age and brought about the critical problems of its culture. This attitude favored the boldest subjectivism for it abolished every homogeneous standard of judgment, and introduced a fateful anarchy into all questions of culture and taste.

This anarchy, combined with the crass cult of personality, treated with such pointed irony in Lawrence's novel, is the cause of the hopeless confusion still presented to view by the suburban dwellings of the well-to-do. The result—a wild tangle of all sorts of styles, with turrets and bay windows, columns and gables; a museum of extinct historical forms,

a review of recollections of travels throughout the world, in short a playground for the most inferior and most extravagant individualism. Remarkable not only because among the architects there are always industrious *routiniers* who offer themselves to the client as aiders and abettors in every assertion of his whims and fancies. Still more remarkable for the fact that this same client, incorruptibly realistic in his business life and a model of the strictest self-discipline, should so far forget his realistic business training as to abandon himself passively to the play of romantic moods in the planning of his home, so important and visible an assertion of his own life and will. In their professional lives, all these clients, be they merchants, manufacturers, or bankers, are the most youthful, the most progressive, and the most modern of men. They conduct the most modern enterprises, drive to their offices in automobiles, travel by airplane to their conferences, re-



STAIRWAY IN
THE OLD UNION
CLUB, NEW YORK.
CASS GILBERT,
ARCHITECT

The Building is
now the Fifth
Avenue Branch of
the Grand Central
Art Galleries,
by Whose Courtesy
the Photograph is
Reproduced



STAIRWAY IN
THE GOETHE
HOUSE AT
WEIMAR

Courtesy German
Tourist Information
Office, New York

ceive their stock-market reports by wireless, and between their calculating machines and their turbo-generators, organize both manpower and machine-power.

In dealing with their vocations they think matter-of-factly and act without prejudice, but in their private lives they show themselves to be strikingly passive. While in all other things, they make eager use of each technical advance, even incorporating in their dwellings the latest standards of technical advance, they load down their houses with outmoded orna-

mentation and scrape together remnants of foreign and obsolete cultures for their equipment and decoration. The very ones who know the new realism in its causes, and who experience it most vividly in their business world, are the least ready to be consistent in making use of their knowledge of relationships in that sphere of practical life which affects their homes. In place of the youthful eagerness for progress, characteristic of them in their business life, they exhibit a tired and resigned attitude; instead of an active interest



HOUSE OF C. E. CORI, ST. LOUIS COUNTY, MISSOURI. HARRIS ARMSTRONG, ARCHITECT
Photograph by Alexander Piaget, St. Louis

in the practical and useful they show a melancholy inclination for ornamentation, and in the words of the well-known architect, Heinrich Tessenow, they behave "like settled old folks, half finished with the world, making no progress and believing in none, yet working on." Do they not feel the spiritual discrepancy between their Louis Seize salon and their twelve cylinder car? Do they not feel the duality in the mode of life expressed in this discrepancy?

Yes, they feel it and they confess it, when questioned. But fear restrains them from acting on this confession, and this fear stands in sharpest contrast to their usual fearlessness in facing life. This fear, springing from the desolation and mechanization of every day, from the soullessness and the despiritualization of business life, drives them, in all spheres outside their extra-business world, to flee this gutted reality.

While the great masses, filled with the same

urge, flee in their leisure hours to the movie theater and the metropolitan amusement centers, whose brilliant apparent-world lets them forget temporarily the emptiness of the everyday world, the more fortunate save themselves in the privacy of their homes, where from the autonomous fullness of their "personalities" they erect an apparent-world of their own. Withdrawing into one of the independent spheres of culture, and choosing that traditional form which answers back to his personal caprice, the tired business man thinks that he has risen from the hard world of facts into some higher reality of spiritual life, into the faery realm of art and its corollary—beauty. These sentimental ideas which commonly intrude into the decision to build a house, Le Corbusier makes the target of his light mockery: "To build one's house is almost like making one's will. . . . And when the hour has struck when building begins, that is not the hour of the mason or the technician,



A HOUSE IN A "GOOD RESIDENTIAL NEIGHBORHOOD" IN AN EASTERN AMERICAN CITY



MUNICIPAL BUILDING
FOR A SUBURB OF
MIAMI, FLORIDA
Note Artificial "Ruination"



ROW HOUSES IN
AN EASTERN CITY
Note False Front

but the hour when one for once becomes poetic. That is why we have, in our cities and suburbs, not houses but bits of poetry, for a house is the crown of every career."

The case is too serious to be mocked as a mere cultural hysteria. In view of the swiftly changing conditions under which we live, the

in calling back an historical style-milieu to help him to forget crude reality in the aesthetic enjoyment of its sensual beauty, he merely uses up selfishly the remnants of by-gone cultures, without producing from within himself an independent cultural achievement.

If, on the other hand, he is ready to reduce



ANOTHER HOUSE IN A "GOOD RESIDENTIAL NEIGHBORHOOD"

A Pleasantly Beguiling Example of a House Like a "Bit of Poetry"

situation of the architect's client is no whit less difficult than that of the architect. He, too, has his embarrassments; for the problematical nature of reality forces him to make decisions. Filled with the traditional ideals of middle-class culture, he sees in art the noblest and best medium of self-portrayal. If, then, to satisfy his yearning for culture, he reaches back to the forms of the past which correspond to his personal tastes and convictions, he may in them find psychic poise and the pose which best represents him. However,

the expressions of his life to a common denominator and build with his feet solidly on the ground of reality, then he comes to feel the undeveloped youth of modern architecture; he must be satisfied with forms which as yet scarcely possess an emotional effect and which have not yet developed an ornamentation of their own. They afford him neither poise nor pose, offer him no representation of himself, and for the present they scarcely go beyond the purified utilitarian form. But,

(Continued on page 274)



STEFAN MROZEWSKI: AMFORTAS SUCCUMBING TO THE WILES OF KUNDRY
From the Artist's *Parsifal* Series

STEFAN MROZEWSKI

By ADELYN D. BRESKIN

NO BRANCH of the graphic arts has experienced, of late, more interesting developments and advancements than has the field of contemporary wood engraving. With the encouraging amount of interest in the art of book illustration, fostered by the Fifty Books of the Year, the Limited Editions Club, and other such organizations, wood engraving for book illustration is being definitely favored. This interest is not focused in any one country but seems to be spread throughout the European countries and America. One of the outstanding instances of current emphasis on this branch of the so-called minor arts is to be found in Russia. If the recent traveling Soviet exhibition, sponsored by the Pennsylvania Museum of Art, can be taken as a cross-section of the status of the arts in Russia, then, without doubt, book illustration is receiving more attention there than any other form of art, and the wood engravers are among the best craftsmen and finest artists in Russia today.

In Germany the expressionist group, headed by Nolde and including Pechstein, Feininger, Schmidt-Rottluff, Kirchner, Beckmann, and others has produced some of its most significant work in the wood engraving and woodcut techniques. In the Netherlands, Masereel stands out as a brilliant illustrator in woodcut, achieving such success with sharply contrasted effects of black and white masses. In France, Maillol has recently produced some masterly woodcuts for *Daphnis and Cloë*, one of the most beautiful of modern books, and Hermann-Paul and Galanis have also made important contributions. As for England, her list of modern wood engravers is legion. The art of book illustration is receiving much attention there, as in America, and such distinguished artists as the Nash brothers, Paul and John, Eric Gill, Clare Leighton, Blair Hughes-Stanton, and Gertrude Hermes are all producing work of superior quality and interest. In like manner, in America we have our Rockwell Kent, Wanda Gag, Wharton Esherick, Thomas Nason, and J. J.

Lankes. Such artists as these are maintaining a sufficiently high standard of excellence in their field so that anyone, to stand out above the general run of fine craftsmanship, must indeed be gifted.

This being true, there nevertheless is one wood engraver whose work is of such an original quality that he belongs in the vanguard of all these contemporaries. His name is Stefan Mrozewski. Born in 1890, in Czen-tochow, Poland, he left his native country in 1925, after studying in Crakow and Warsaw, and went to Paris where he lived and worked until 1932. Since then he has resided in Amsterdam. Europe knows him well and has sponsored about thirty-six different exhibitions of his work, besides the traveling art exhibits of Poland to which he always contributes.

Among his large series of illustrations have been those for the Little and Great Testaments of François Villon, *The Apocalypse*,



STEFAN MROZEWSKI: DON QUIXOTE AND SANCHO PANZA

From the Artist's *Don Quixote* Series

Don Quixote and more recently, *Parsifal*. This last series shows a marked advance over his other work. It is comprised of twelve wood engravings, all of which show decided power and originality. Compared to most of the contemporary English and American work they seem much more far-reaching in interest, richer in technical detail, and more comprehensive as pictures. His sense of intricate texture and pattern is especially noteworthy. There is a touch of oriental splendor in the variety of his detail. This is combined with a ponderousness of forms which seems more Nordic or Celtic—an especially appro-

priate note to introduce into the *Parsifal* legend. This quality is maintained throughout, together with a grandiose, primeval strength which is accentuated by an unwavering sense of design and a brilliant feeling for light.

Mrozewski favors a type of satiny white Japan paper for printing his proofs, which heightens his high-lights and is so receptive to ink that it permits the use of the finest kind of scorper and velo-tool work, each line and dot of which prints clearly and well. The wood used is of the hardest variety but evidently this proof edition is small, limited

STEFAN MROZEWSKI: BATTLE SCENE

From the Artist's *Parsifal* Series





STEFAN MROZEWSKI: PARSIFAL AT THE GATE OF KLINGSOR'S CASTLE

From the Artist's *Parsifal* Series

to only twenty-five impressions. On the other hand, the *Don Quixote* series, which is a more extensive group comprising twenty-four illustrations, has an edition of one hundred. The work in this, as can be seen from the accompanying photographs, is equally delicate in workmanship, and has an equal amount of velo- or tint-tool work. The style of the series is tempered to suit the subject. There is a subtle, nervous tenuousness about these illustrations which is completely absent from the *Parsifal* series. Humor also plays much more of a rôle in these fantastic and wholly delightful scenes.

From a technical standpoint the *Parsifal* illustrations especially are like a sample page of possible tool marks, there is such rich variety of strokes and dots. In all probability, Mrozewski makes his own tools, for such patterns would certainly not be available in the usual stock in trade.

There are some wood engravers who are at heart sculptors, such as Eric Gill, others who are at heart painters like Wanda Gag and Gwendolin Raverat, but Mrozewski is primarily a decorative designer. He thinks in pattern and design is all-important to him. Note how skillfully he is able to fill his corners



STEFAN MROZEWSKI: THE DESCENT OF DON QUIXOTE

From the Artist's *Don Quixote* Series

and how cleverly he has bisected his picture of Amfortas and Kundry, the cloak of the knight cutting almost the full length of the design. The use of crossing diagonals is likewise very skillfully managed in the dramatic battle scene. He knows well how to contrast round forms with thin tapering lines and how to maintain his dominant tone of light or dark.

Mrozewski is a spirited, intelligent, imaginative designer, splendidly equipped as an

illustrator, who should meet with an increasing number of friends and admirers as his work becomes better known. For he has something really original to contribute to the field of wood engraving and should win recognition for doing his share in bringing the medium so much nearer to glory.

Editor's Note: The one-man exhibition of Mrozewski's work, circulated in America by the Kosciuszko Foundation, New York, is on view at the Baltimore Museum of Art during April.

A NOTE ON THE ARTS IN EDUCATION

By JOSEF ALBERS

SCIENCE and life are not always the best of friends. We see this in an interesting change of method in teaching the science of nature. We, as children, had to learn a natural history which tried to classify or anatomize the phenomena of nature. But soon we discovered that pressed herbariums are not nature at all and that anatomy lessons deal mostly with dead bodies. After this funereal experience with stuffed owls and squirrels we felt a deep need of going out of doors to get, instead of the separated parts, the connection between them, for life seemed to us more important than science.

I believe now it is time to make a similar change in our art instruction—that we move from looking at art as a part of history to an understanding of art as a part of life. Under the term “art” I understand the fine arts and the applied arts—but I don’t like the separation—and I include all fields of artistic purpose as: music, dramatics, dancing, theatre, photography, literature and writing, and so on.

If we ask what is being done now, what directions our art studies take in relationship to the past, the present, the future; the answer is clear: we over-accentuate the past, and often are more interested in drawing out a continuous line of historical development rather than in finding out which of the certain art problems are related to our needs of life. The way of an historical seeing has the danger of looking at the world through dead eyes.

Don’t misunderstand me. I like earlier art very much, particularly the earliest art, but we must not forget that they don’t belong to our life and that the study of them has as its purpose the understanding of the spirit of their period or, what is more important, the getting of a measurement for comparisons with our own work. We need to pay most attention to what we find in our own times.

The highest result would be gained if we were able really to differentiate, for instance, the form character of an aluminum pitcher from a glass one and a china one, or to recognize the essential difference between an advertisement of 1920 and one of 1936.

If you agree with me that religion which is worked out only on Sunday is no religion at all, then we have to be united in this opinion that seeing art only in pictures, or using art only in lazy hours shows no understanding of art at all. To say this in a positive way: art is an essential part of life. If this is true then we must no longer educate our students either to be art-historians or to be imitators of antiquities, but actively to experience artistic seeing, artistic working, and still better, artistic living.

Since artistic seeing and living is a deeper living—and school has to be life; since we know that culture is more than knowledge, we in school have the duty of removing all the fields of art away from their decorative side-place into the center of education, as we are doing at Black Mountain College.

To intensify this purpose we must bring about a closer connection—or better an interpenetration—of all the artistic disciplines, or artistic purposes, in school and must show that their problems are almost the same. Then we will learn that the parallelisms of their common problems of balance or proportion, for example, will emphasize that our daily life has the same tasks.

We have to learn that everything has form, and that every form has meaning. The artist has the task of selecting the forms and of showing them in their highest quality, their greatest intensity. Art is not a beauty shop nor an imitation of nature. Art is spirit, and only the quality of spirit gives the arts an important place in schools, in education, in life.



AESTHETIC FREEDOM AND THE ARTISTS' CONGRESS

By PEPPINO MANGRAVITE

Illustrated by the Author

TO KEEP one's aesthetic independence, yet be an integral part of an association of creative workers, is a problem which concerns every artist. Modern conditions seem to call for united action in the solution of all problems. The American Artists' Congress recently endeavored to point out this necessity for solidarity in the defense of culture and the support of the civil liberties of the individual. At this time this is an important issue. The unanimous and active support of artists to such a program depends, however, on the undeviating directions and integrity of aims presented by the central committee of the Congress. It is a sign of great significance in the culture of America that its artists are confronted with economic and aesthetic problems. It is of greater significance that the artists themselves are uniting to solve these problems.

The aim of the Congress is a worthy one and should have the unrelenting support of all individuals who feel that mental and moral discipline and refinement of taste cannot develop without aesthetic freedom. Not until the advent of the totalitarian systems did the artist see the need for organization for the preservation of his individuality, and, in consequence, of culture.

The problems of the American artist are wide and extend to the social and economic structure of America. They surge back to the pragmatic temper of the early Puritans, when art was a superfluous adornment on the sterner stuff of life. The origin of this attitude may be traced back to the conditions of the Puritan and the frontier communities: in the former, prosperity was taken as the sign of a sane and ordered life, and so was

piety; and art in a new country could not be lucrative. In the latter the exigencies of the daily struggle for survival allowed no time for art, which could seem little more than a frivolity. The theology of Puritanism and the conditions of the frontier days are scarcely prevalent today, but the modes of thinking and feeling they engendered still prevail. Art, the average American feels, is hostile to his way of life, and during such insecure periods as the present one, he places bread before culture.

This is one of the several conflicting attitudes the artist is confronted with today. Vast limitations in the structure of our educational system are responsible for such attitudes, and most artists might as well accept now the fact that they themselves are not exempt from these limitations. Before we can accomplish our desired ends, we need a change in spirit, and this change must come first from the artist and all those who are responsible for the moral and mental enlightenment of society. Indeed, it will be such a change in the artist himself that will bring fullest freedom and widest scope to the growth and acceptance of the arts in this country. When society recognizes that change of spirit in the creative and intellectual worker, it will connect its limitations with a general order. By grounding art in a total vision of society and its accomplishments art will be revealed as an integral part of that society. The new attitude will give to both a richness impossible so long as they are regarded as having a merely fortuitous relation. This, it seems, would be the best of approaches to the organic comprehension of culture. The person who is aware that art is fed by all learning

On Opposite Page:

PEPPINO MANGRAVITE: AMERICAN ARTISTS' CONGRESS. *On Stage, Left to Right:* Heywood Broun, George Biddle, Stuart Davis, Julia Codesida of Peru, Lewis Mumford, Chairman, Margaret Bourke-White, Rockwell Kent, Jose Clementé Orozco of Mexico, Paul Manship, Peter Blume, and Aaron Douglas. *In the Background:* Members of the Presiding Committee Sing Their Praise of the Congress. *In the Foreground:* The Audience in Different Moods, Mostly Creative.



PEPPINO MANGRAVITE: IN DEFENSE OF CULTURE!

and makes ample returns for the nourishment it draws, is also aware that a reciprocal activity underlies existence.

The integration of the individual artist in society will be a slow and delicate process. This could best be brought about by an organization that has as its aim the interest of the individual artist and the enrichment of culture in a free environment. It should be broad in scope and liberal in point of view; in sum, an organization to include every artist, regardless of creed, breed, or aesthetic predilection, but one which would not bind him to any hard and fast rules that might lead to political cliques or cults. Fascist and communist organizations have formulated ties that bind, but such ties are inimical to the artist. What freedom can there be in a system where social ties bind artists rigidly to a formula, a dogma, a rule? What happens to the individual artists under such a system? And what of culture? We have assimilated our cultural heritage from the attitudes and dispositions of Europe and it is there at this time that we must look if we wish to avoid its mistakes.

This freedom, this liberality of mind, of education, of speech, appears today to be both our curse and our salvation. It demands that man be free without making him free enough. It urges gregariousness and discourages isolation. But where are we being led? I for one shall miss isolation—my seductive and gentle mistress of by-gone days when America was puzzled by the aggressive industrial problem that sprang forth from the much too proud agricultural heritage. Then I lived out of my acre by day and out of the gentle muse by night and Sunday. Now the acre is untilled and deserted, and the muse has only added to the American problem. I have become a creative worker by day, yet remain a dreamer by night and Sunday. What is America going to do about this new type of worker that its own attitudes, dispositions, and laws have generated? What of this great surging desire for culture? Is it going to put a lie on its own lips and deny its existence? That is not conceivable. And incidentally how well is the American artist himself equipped for this coveted place in society that he now de-

mands? Artistically he stands second to none amongst the artists of all nations. We have paintings, sculpture, and architecture of rare beauty and originality which attest to that by the very fact that they are symbols of accepted attitudes. We have others which attest their importance by the influence they have in creating new attitudes. His completed work of art is the artist's greatest force, and his best interpreter. In this the artist is thoroughly equipped.

As a social individual in defense of his civil rights, he is not so well equipped. Whenever occasion demands that he join forces with other individuals, his gregariousness is not altogether unostentatious. Ostentatiousness is the artist's right. It is a fact, often a virtue, in great individuals. In groups and masses in this sensitive modern society, it is offensive to say the least. Yet I was chided by a distinguished colleague of mine the other day for showing my distaste for it. "How do you expect to get anything or anywhere otherwise?" he protested. I do not agree with such tactics. The use of them on the part of artists, as individuals or as groups, is a confession of their ignorance of modern social psychology. We not only need a change of spirit but a katharsis of our actions, to make sure that our methods of procedure for the preservation of culture differ from the blatant and tyrannical ones we oppose. Gregariousness amongst artists is pleasant, exciting, and revolutionary, but avails us nothing if outside our special needs we discriminate in our dealings between the "proletarian" and the "bourgeois," the white and the black, the Christian and the Jew.

This, in the main, is a composite of American society today. We wish to identify our work, aspirations, and needs with that society. We wish that society to do the same for us. Very well, let us begin by being tolerant and sympathetic in our tastes, dispositions, and needs. Within this turbulent drama of modern life lies our salvation as cultured members of society. If it is true that in time of disorder the artist is the first man of order, the signs indicate that we are headed toward a new orientation.

(Continued on page 273)



VIEW OF THE FRANKFURT-DARMSTADT STRETCH OF THE REICHAUTOBAHN
Observe the Irregular Planting in the Center Strip. Photograph by Courtesy of *Design for Today*, London

GERMAN HIGHWAY DESIGN: THE REICHAUTOBAHN

By F. A. GUTHEIM

AMERICAN eyes can be extremely critical when it comes to roads, for in the United States until recently were some of the finest and some of the worst highways in the world. And in a country which has so thoroughly embraced the automobile and where such vast distances are encountered considerable attention has naturally been given the problems of highway design. Nevertheless, our deaths from automobile accidents are now over thirty thousand each year, and in the last fifteen years the dead from auto accidents exceed the total dead in all wars the United States has fought. Concern with these problems has commonly considered two aspects: the human factor, to be dealt with by more rigid driver examinations and control; and the mechanical factor, to be controlled by better design and more rigid

inspection of vehicles. But to these it has now become necessary to add a third: the factor of highway design; and this comes to bulk larger and larger as we progress in our solution of other phases of the problem. One illustration will suffice here, that of the experience of New Jersey, which found that the fatal accident rate rose in almost direct proportion to the amount of money expended on express highway construction, notably in the case of the famous U. S. 1, running south from New York; and this with extremely vigilant policing. The reasons for this extraordinary state of affairs are implicit in the discussion of modern highway design below.

I have said that some of the great American highways *were* until recently the best in the world, for in the last year the Reichsautobahn in Germany has made such strides that

in quality of design all American efforts, despite the titanic efforts of the Public Works program, are hopelessly lagging behind, and the new German roads have far surpassed even their Italian *autostrade* equivalents. Only short stretches of the Autobahn are thus far completed, but by this summer a considerable portion of the highway should be open to traffic.

The Reichsautobahn is a national network of express highways, connecting high-speed motor traffic between the principal cities of Germany. It will supplement existing highways but is not designed to take the place of local routes, nor does it consist of mere extensions or improvements of these old routes. The Autobahn is not a road in the traditional sense, the sense that highways in almost all other countries are roads. It is an entirely new express road, a free-way, designed explicitly to carry highspeed motor cars between principal cities, and nothing else.

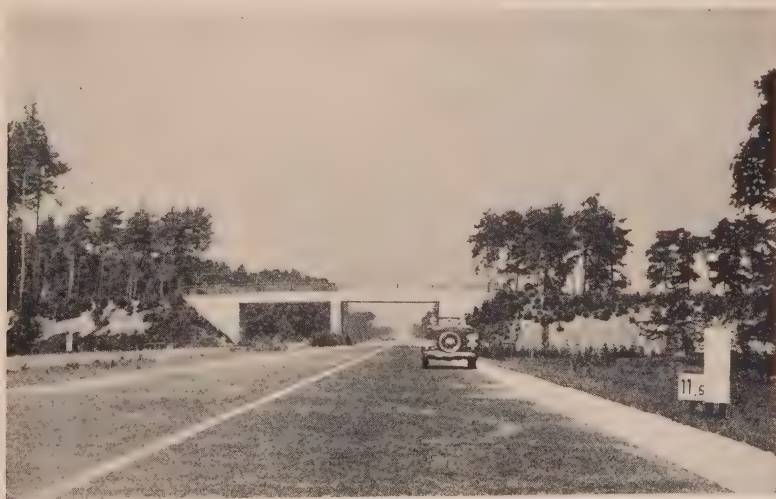
The design of the Autobahn is uniform for its entire length. It consists of two roomy single-way concrete highways, so well separated by a planted green strip that there is no possibility of head-on collisions or headlight glare from on-coming cars. To either side considerable strips of land of varying width are preserved as integral parts of the scheme, preventing access to the roadway and possessing definite aesthetic advantages. Entrance to the Autobahn is possible only at

designated stations, about twenty miles apart, where toll is paid for the distance to be traveled (the project is self-liquidating). There are no intersecting roads since all crossings are separated by over- and underpasses. The prohibition of access, save at designated and controlled points, and the permanent wide green strips separating and flanking the roads are a satisfactory guarantee that no ribbon building will be possible—nor will there be any attraction to do so since no advantage to landlords would result without access. Finally, *all* towns are by-passed; and passed not at several hundred yards but often at several miles from their furthest edge.

As for the details, the concrete surface is uniform throughout and is apparently excellent in wearing quality and surface. Both strips are ample two-car width. All curves are wide and well saucered for high speeds; on the Frankfurt-Darmstadt stretch I rounded a curve at over sixty m.p.h. without touching the steering wheel, the “set” of the car’s gravity in the bank carrying it around and straightening out the wheels automatically with the road. Bridges, stations and other buildings are on the whole excellently and uniformly designed, although architecturally conservative in some respects, as might be expected. I suspect that most of the bridges and buildings appear better in the sketches published in *Die Strasse* than they will upon

ANOTHER VIEW
ON THE FRANK-
FURT-DARMSTADT
STRETCH OF THE
REICHAUTOBAHN

Observe Distance
Marker and Overpass.
Photograph by
the Author



construction. Yet even at that they will be so far superior in simplicity and crispness of design to our own that no American can complain without pangs of conscience. Gasoline, refreshments, and other supplies may be obtained at the points of entrance and exit. Markers show in tenths of kilometers the distances between stations, and there will be an emergency service for breakdowns. The Autobahn is not illuminated. On the administrative side there are no speed limits. Trucks, busses, cyclists and pedestrians are prohibited. Billboards, naturally, are out.

Looked at in terms of its general application, an analysis of the design of the Reichsautobahn discloses three paramount elements. First, no access except at a few designated and controlled points, and the corollary of no intersections and no ribbon building. This removes entirely the possibility of collisions with cars entering or crossing lanes of highspeed traffic. It removes the menace of traffic moving spasmodically at irregular speeds and assures that relatively uniform traffic density, free of clots and wasted open space, which decreases hazards



STRAIGHTAWAY ON
THE FRANKFURT-
DARMSTADT
STRETCH OF THE
REICHAUTOBAHN

Photograph by
the Author

and promotes motoring freedom. It removes the menace of temporarily parked cars and delivery vans. And it chokes off at the start the scabrous ribbon development, whether of houses, shops, or factories.

Second, all towns are by-passed. And let no one think that this is not of mutual benefit to town and traffic alike. Further, the by-passes are sufficiently removed from the town and sufficiently protected against encroachment and access to prevent forever the paradoxical necessity of "by-passing the by-passes" that has already become necessary in this country.

Third, coming and going lanes of traffic are separated completely, not by a narrow black line which fools no one in a hurry to pass, but by a broad green strip covered with thickly planted trees, shrubs and flowers through which in the future the eye will barely penetrate. No possibility of head-on collisions exists, and the serious problem of road illumination for highspeed traffic in the absence of a satisfactory non-glare lamp is avoided.

All of these principles have been recognized for a decade by progressive highway engineers. Too, it is interesting to note that the Reichsautobahn design arises from a comprehensive international survey of highway building and design made by an official German committee in 1930. But these principles have never before been consistently applied, even to short stretches, and certainly never in terms of a nationally planned road network.

The political aspects of the Autobahn are unassociated with its design and I am not greatly concerned with them here. But to make this brief sketch complete some points should be noted. The objection has frequently been heard that the Autobahn is conditioned by military factors. The same can surely be said of the road systems of Italy, France, and indeed, every continental nation; and the significance of the fact is largely one of the degree to which military considerations interfere adversely with civil uses. In the case of the Autobahn the answer is entirely negative. Berlin is (speaking geographically) an artificial capital, but



MODEL OF ACCESS POINT ON THE REICHS-AUTOBAHN

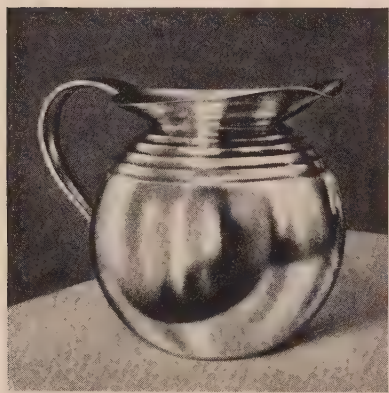
Photograph by Courtesy of *Design for Today*, London

it would be difficult to say that the striking convergence of roads on Berlin is largely for military purposes. Another commonly heard remark is that the Autobahn is being built with *Arbeitsdienst* labor, or with sweated labor. I have been able to discover no truth in this, although I have no doubt that the wage levels of workers on the highway system are cruelly low. One further objection is that the entire project benefits a limited wealthy class. This is certainly true, more so in Germany than in most nations, and particularly in the face of the housing breakdown. The Nazi justification is that the existing road systems were inadequate and in poor repair and that consequently their automobile industry (of great military importance) was very severely penalized. This, I think, is true, although I cannot believe that an additional demand for automobiles will be as much a function of good roads as of more generally distributed purchasing power. In any event, while the toll provisions of the Autobahn cushion the class aspect somewhat, this is certainly the most solid political objection which can be raised against the project as a whole.



Bowl and plate spun from sheet. Bowl burnished bright and plate with scoured finish. "Koninklijke Begeer," Ltd.

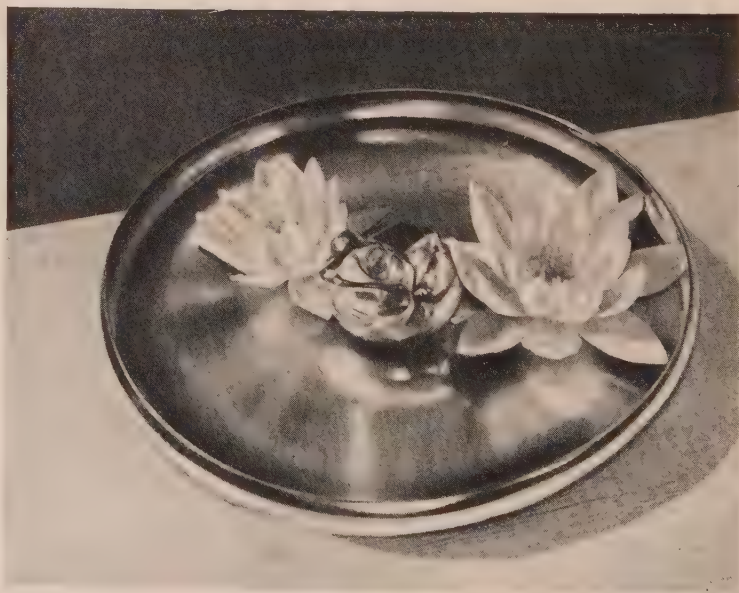
CONTEMPORARY PEWTER IN THE NETHERLANDS



(Above) Jug. Body spun, spout raised from thin sheet. Handle cast. Finished matt and lacquered. Royal Metalware Industry, v.h. J. N. Daalderop & Sons, Ltd.

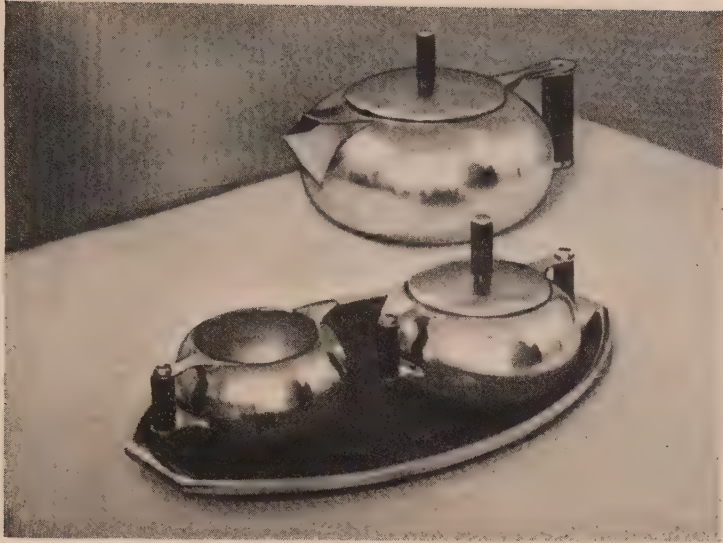
PEWTER is coming back not only in the Netherlands but elsewhere in Europe and in the United States. For centuries pewter has been favored by craftsmen making household implements and vessels. Today pewter is proving just as workable in the new shapes our tastes demand. As a material it is perfectly adaptable to modern methods of machine and hand fabrication.

Although our present delight in pewter had its start with our rediscovery of fine old pieces, we have been quick to learn of its suitability



(Right) Flower bowl. Made from spun sheet. Cast pewter frog in center. Dull finish. Diameter: twelve inches. Gero-Works, Ltd., Zeist

Tea service of spun and cast pewter. Zeist Pewter Manufacturing Industry, Ltd., Zeist



to our needs. It fits into the pictures we make in our present-day rooms with the same mellowness that gleams from it in old Dutch genre paintings.

The illustrations on these two pages are used by courtesy of the International Tin Research and Development Council (London) from whose *Bulletin Number 3* they are reproduced. Copies of the *Bulletin* may be had from the Council's New York office, 149 Broadway, at a charge equal to the cost of printing and mailing.



(Above) Clock with face made from sheet by W. Knol, Amsterdam. Ebony sides and base



(Left) Water jug in sheet pewter; Royal Metalware Industries, Ltd., Tiel. Small jug in sheet pewter; De-poorter's Pewterware Manufacturing Industry, Ltd., Rotterdam. Bonbonniere of spun pewter; Decorative Art Works "Tres," Ltd. Zeist. Cigar and cigarette box in sheet pewter; Gero-Works, Ltd., Zeist



The New Informal Art Room at the University of Minnesota and the Painting around Which it Was Built, Georgia O'Keeffe's "Oak Leaves, Pink and Gray."

FIELD NOTES

NEWS OF FEDERATION CHAPTERS AND THE ART WORLD

Experimental Art Room, Minnesota

AS AN extension of its art activities, like its University Art Gallery, its color reproduction rental to students, and its beginnings of a good collection of contemporary American artists' work, the University of Minnesota has recently opened an experimental art room. The idea of this room parallels the Arthur Upson room where recreational reading (as distinguished from formal grinding) can be carried on in suitable surroundings; in many other universities such browsing rooms have been adopted.

The art room is situated in Northrop Hall, the central, dominating building of the

campus. It has been specially decorated in a simple modern manner. Comfortable chairs, ideal lighting, and well-selected books and magazines on the arts combine to make it a place where the key-note of the room, Georgia O'Keeffe's "Oak Leaves, Pink and Gray," can be enjoyed to the full and its decorative character best realized.

Formal study has been prohibited in this room. Dean M. M. Willey, chairman of the faculty committee in charge of Minnesota's several art projects, has written: "It is the hope and expectation that students will develop the habit of using this room in the same way they use the Upson room."

Accessions

THE number and range of recent accessions by American museums is as pleasing to those who run those institutions and those who use them as it is to the comparatively small number of living artists whose work is bought for them. Naturally, museums vary in the emphasis given to contemporary art.

By their very nature a few museums are restricted almost exclusively to modern or contemporary work. Among them is the Whitney Museum of American Art which spends twenty thousand dollars each year in purchasing works from its biennial exhibitions. The announcement so far available applies to Part I of the present season's biennial, the section of it devoted to sculpture, drawings, and prints. The sculpture bought by the Museum was: "A Model," marble, by S. F. Bilotti; "Kneeling Figure," bronze, by Robert Laurent; "Javanese Dancer," bronze, by Simon Moselsio; "Group," wood, by Concetta Scaravaglione. The Museum has arranged with Mrs. Lachaise to substitute "Group" by the late Gaston Lachaise for "Standing Woman" (1917-1927), in bronze.

The Whitney bought the following drawings: "Waiting," by Isabel Bishop; "To the Lynching," by Paul Cadmus; "Quincy Beach," by Adolf Dehn; "Attempted Suicide," by Jared French; "Acrobats," by Chaim Gross; "Passage to India," by Edward Laning; "At a Country Horse Show," by Kenneth Hayes Miller; and "Before Her Makers and Her Judge," by John Sloan.

These prints, in different media, were also acquired: "The Social Graces," by Peggy Bacon; "Copper Mine, Butte," by James Brooks; "Fodder" and "Workers of the Soil," by John E. Costigan; "Gentlemen of the Jury," by Lewis C. Daniel; "Canal by Moonlight," by Hubert Davis; "Nova Scotia," by Mabel Dwight; "Spring on the Hillside," by Wanda Gag; "Car Barns at Kingston," by Albert Heckman; "Mail Dispatcher," by Stefan Hirsch; "Drums and Barrels," by Victoria Hutson; "Backyard," by Yasuo Kuniyoshi; "Intermission" and "Two Men," by Charles Locke; "Clouds above Manhattan," by Louis Lozowick; "Food after Flood," by Dudley Morris; "The Kitchen Chamber," by Edith Newton; "Look Down the Road,"



ISABEL
BISHOP:
TWO GIRLS

Recently Acquired
by the Metropolitan
Museum of
Art



TITIAN: VENUS AND THE LUTE PLAYER
Recently Acquired by the Metropolitan Museum of Art

by C. Pollock; "The Mission," by Raphael Soyer; "Connecticut Light and Power," by Prentiss Taylor; "Eastern Point," by Stow Wengenroth; "Boy Drawing," by Harry Wickey; and "Corrals at Polacca," by Mahonri Young.

* * *

THE Metropolitan Museum of Art has acquired several important things. Chief among them is Titian's "Venus and the Lute Player," announced by the museum with unconcealed delight as "perhaps the most important single object of art which the Museum has bought in the sixty-six years of its history." The picture was lent by Duveen Brothers to the Century of Progress art exhibition in Chicago in 1933 where it was accorded due admiration and praise.

From the first half of the eighteenth century the picture was in the collection of the Earls of Leicester, at Holkham Hall, Norfolk, Eng-

land. It was sold by Lord Leicester in 1932. The painting was mentioned in Hume's *Life and Works of Titian* published in 1829, discussed by G. M. Richter in the *Burlington Magazine* in 1931, and by D. von Hadeln in *Pantheon* in 1932.

Harry B. Wehle, Curator of Paintings at the Metropolitan, writes of the new masterpiece: "The canvas is of ample dimensions, sixty-five by eighty-two and one-half inches, and glows with the warm, orchestrated color of Titian's full maturity, dating, indeed, from about 1560, when Titian was probably eighty-three years of age. Reclining on a couch in the loggia of a country palace is the nude figure of Venus, a goddess of noble and generous proportions, her pearly body supported against a pillow by her left arm and set off by the dark drapery upon which she lies and by the crimson curtains which hang in sumptuous folds behind her. She holds a

flute in her left hand and a viol leans against the couch. In her golden hair and around her throat are strings of pearls. A cupid is crowning her with a wreath of flowers, and at her feet sits a fashionably dressed young man making music on a lute while he gazes upon her with rapture. The harmony of the scene is enormously enriched by the glorious wide landscape which stretches out beyond the parapet of the loggia. In the foreground are a lake with swans and trees beneath which peasants are dancing. Blue mountain peaks tower at the left and a vast dim plain leads the eye far away. The rhythm of the entire composition is simple and inevitable. . . ."

The Metropolitan has also acquired "The Meeting" by Pietro Longhi, eighteenth-century Venetian and "The Birth of the Virgin" attributed to Fra Carnevale, Dominican monk,

who lived in Urbino in the fifteenth century.

Isabel Bishop's painting, "Two Girls," was also purchased by the Metropolitan from her recent exhibition at the Midtown Galleries, New York. This purchase was greeted by considerable public acclaim from that section of the public, that is, which follows the work of living American artists.

Three other paintings by living Americans have been added to the museum's collection as well: "The Celebration of the Mass," by Harry W. Watrous, "Ann," by Alexander Brook, and "Abandoned," by George Elmer Browne.

* * *

ONE of the most important accessions to go to the Cleveland Museum of Art in recent years is Cézanne's oil, "The Pigeon Tower at Montbriand." This canvas, given



PAUL CÉZANNE: THE PIGEON TOWER AT MONTBRIAND

Recently Acquired by the Cleveland Museum of Art as a Memorial to John W. Corrigan



EL GRECO:
VISITATION

Recent Gift of an
Anonymous Donor to
the Fogg Art Museum,
Cambridge

by Cézanne to his wife, was acquired from her in 1921 by the dealer Vollard. In that same year it came into the possession of an American collector, and hence to the Museum. It enters the Museum's permanent collections as a memorial to James W. Corrigan.

The pigeon tower was located some little distance from the town of Aix and was owned by Cézanne's brother-in-law, Maxime Conil. Cézanne painted three versions of the tower and it appears in a subordinate position in other pictures. The composition of this painting is simple, in three planes. No unessential details nor representational elements in-

trude to mar the vigor of the whole pattern. Three or four colors predominate, azure-blue in the sky, orange-red in the tiled roof and in the iron-filled soil characteristic of Provence, and greens in the cypresses and olive trees.

Announcement has been made at the same time of the addition of two eighteenth-century French silks to the Cleveland Museum's textile collections. One, on a white ground, is a motif called *Le Panier Fleuri*, which consists of a basket of flowers alternating with garlands of laurel and flowers tied with ribbons. The design is by Philippe de Lasalle (1723-1805?), an artist whose talent for design

helped to make the silk industry at Lyons préëminent. The other silk is somewhat later. This, like the first, was from the looms of Camille Pernon, but the design was by Jean Démosthène Dugour. The design shows a high standard which holds a bird cage encircled by roses. Above it two tropical birds with rich plumage face a tall, slender vase. The two panels are representative examples of the great period of French weaving.

* * *

THROUGH the generosity of an anonymous donor the Fogg Art Museum has just acquired a notable painting of the "Visita-

tion" by El Greco. It is in his last and most characteristic manner and may be counted as the Fogg Museum's most noteworthy recent accession. By its coming the Fogg's rapidly growing group of Spanish paintings is greatly strengthened.

The picture was rescued, not long ago, from oblivion and neglect in the convent church of Santa Clara in the little Spanish town of Daimiel. It was bought by Mr. Arthur Byne, an American architect living in Spain. Advising him was Mr. Harold Woodbury Parsons, an expert of international experience. After being passed on by



RALPH EARL:
MRS. TAYLOR
AND CHILD

Recently Acquired
by the Albright
Art Gallery,
Buffalo, from M.
Knoedler & Co.



ST. FRANCIS
RECEIVING THE
STIGMATA,
ATTRIBUTED TO
DON LORENZO
MONACO

Recently Acquired by the
William Rockhill Nelson
Gallery of Art, Kansas City

August L. Mayer, the El Greco authority, it was placed with M. Knoedler and Company in New York. It was shown in the Century of Progress 1934 exhibition and at the Brooklyn Museum last fall.

Treated by other painters as a picture of tender sentiment or of welcome to a group of travelers, the "Visitation" is raised by El Greco to a psychological plane. Reducing it to two figures at a doorway, seen against open space, he then shuns all physical expression of emotion in attitude or feature. To him it was the moment of rapt exaltation

that led Elizabeth to break into prophecy and Mary to chant her great Magnificat. This exaltation he strives to convey to us by direct, pictorial means.

* * *

THE Toledo Museum of Art has acquired, as the gift of its founder, Edward Drummond Libbey, a painting by Albrecht Dürer. As the announcement from the Toledo Museum points out: "Dürer's works in oil are few in number, he having devoted so great a part of his time to the production of woodcuts and engravings. The number of

them in America is indeed few, even if one follow the most liberal of the authorities, and it is reduced almost to the vanishing point by adherence to the views of the more rigid of the experts." In this connection the recently issued *German Paintings in American Collections* * should prove illuminating.

The new Toledo accession comes from an unrevealed central European collection through the agency of the E. and A. Silberman Galleries in New York. It is mentioned, according to the Museum, in Dürer's diary of his trip to the Netherlands. Its subject is Frau Jobst Planckfelt, wife of his landlord in Antwerp. According to Dürer's journal the picture was painted in May, 1521.

In recording this accession *The Art News* says: "Dr. Hans Tietze, Professor at the University of Vienna and author of a Dürer catalogue, says of the Toledo Dürer: 'After a thorough study of the female portrait which we have seen . . . we are convinced that it is doubtless an original work of Dürer from his journey to the Netherlands (1520-1521). We found it specially convincing that the picture though being on oakwood and representing a Dutch woman does not resemble any of the Dutch painters of this period, neither in its conception nor in its technique, but it shows greatest conformity with a male portrait of the Gardner Museum at Boston. . . .'"

The head and shoulders of Frau Planckfelt are shown, revealing her as having had a plain but not unlovely countenance. She was of blonde complexion, wore a simple white hood, grey in the folds, a black dress with square-cut neck, within which showed a guimpe also square-cut. The sleeves were decorated with fur and on the breast was rather an elaborate jewel. The picture's background is light blue.

This painting, as important to collecting in America as to Toledo, is reproduced as the frontispiece of the issue, facing page 219.

* * *

A SMALL and charming version of "St. Francis Receiving the Stigmata," attributed to Don Lorenzo Monaco or his

circle, has been acquired by the Nelson Gallery of Art, Kansas City. It is a small tempera panel measuring fifteen and three quarters by ten and one quarter inches.

In a hilly landscape Saint Francis receives the stigmata outside his solitary cell on Mount Alverna. As was usual the act of stigmatization is shown by lines running from the Seraph in the sky to the hands and feet of the saint. To the right his friend and follower, Leo, raises his hand to protect his eyes from the miracle he has unwittingly beheld. The landscape is filled with naïve little trees and many birds recalling Saint Francis's love for all creatures and creation. The whole is a lovely harmony of pale whites, browns, and olive greens.

* * *

A PAIR of portraits by Ralph Earl has recently been acquired by the Albright Art Gallery, Buffalo, from M. Knoedler and Company. These pictures form highly important additions to the Gallery's collection of American painting.

The subjects are Colonel William Taylor in one, and in the other Mrs. Taylor and their son Daniel Boardman Taylor. Both are signed in Earl's customary fashion, at the lower left in a running script: "R. Earl Pinxit 1790." They have remained in the possession of the Taylor family since they were painted, and have only recently been acquired from the great-granddaughter of the sitters by Knoedler. The pictures are still in their original frames carved with a penknife by Colonel Taylor himself.

In contrast to the often Anglicized mannerisms of West, Copley, and Stuart, Earl's portraits have more of the unaffected character of American "primitives." They have, as well, other strong Earl characteristics—his sense of crisp design, appreciation of the sitter's personality, and a careful rendering of costume detail.

A Benin bronze head of a princess, from the Carré collection displayed last fall at Knoedler's, has also been purchased for the Albright Gallery's collection, with money from the Albert Haller Tracy Fund. This piece dates from the "classical" period of Benin bronze production, the fifteenth century.

* *A Catalogue of German Paintings of the Middle Ages and the Renaissance in American Collections.* By Charles L. Kuhn. Cambridge, 1936. Harvard University Press. vii+108 pages. 80 plates. Price, \$7.50.



GIOVANNI DI
PAOLO(?):
MONO-
CHROME
FRESCO

Recently Given to
the Yale Gallery
of Fine Arts,
New Haven, by
an Anonymous
Donor

ROMAN
PARADE
SHIELD,
THIRD CEN-
TURY A.D.

Excavated at
Dura-Europos,
Syria, by the
Yale-French
Academy
Expedition

THE Decennial number of the *Bulletin of the Associates in Fine Arts at Yale University* appeared recently with a color colotype cover by Max Jaffé of Vienna. Its subject was a Roman Parade Shield of the early third century A.D. recently excavated at Dura-Europos and now exhibited at New Haven. It is one of the finds brought back from the expedition conducted by Yale with the coöperation of the French Academy of Inscriptions.

Three cult bas-reliefs from the temple and clubhouse of Palmyrene caravan merchants and desert guards at Dura, a building unique in its nature, are also now on view at Yale. They date from about 159 A.D.

"A last touch was given also," wrote Professor Rostovtzeff in the *Bulletin*, "to the excavation of the Dura Mithraeum, the beautifully preserved shrine of the great god of the Roman Empire and of the Roman army. Almost intact the paintings of the Dura Mithraeum were taken down and transported to Yale, where, in the Gallery of Fine Arts, the chapel will some day be reconstructed and exhibited, a counterpart as it were of the

(Continued on page 265)



KANDINSKY:
IMPROVISATION
NO. 30 (OIL), 1913

Eddy Collection, Art
Institute of Chicago.
Courtesy Museum of
Modern Art



EXHIBITION REVIEWS

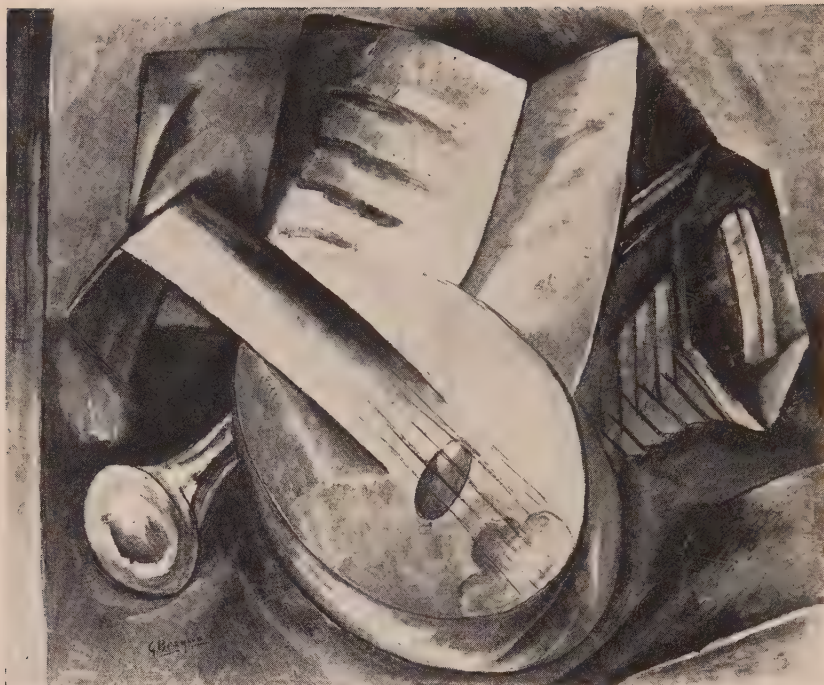
By E. M. BENSON

CUBISM AND ABSTRACT ART AT THE MODERN MUSEUM AND SEVERAL GALLERIES

THE day of reckoning in the field of abstract art is upon us. If you have been reluctant to make up your mind about the merit of the numerous "Isms" that have flourished on European soil since the death of Cézanne, now is the time to take an accounting. The comprehensive survey exhibition of "Cubism and Abstract Art" at the Museum of Modern Art offers you an ample opportunity. They are all here: the Cubists, Italian Futurists, Orphists, Neo-Plasticists, Purists, Constructivists, Suprematists, Dadaists, Surrealists, and Abstract Expressionists. Don't be deceived by these neat classifications. You'll find that they are just about as reliable as signposts on a country road. You must prepare yourself for the curious phenomenon that artists like Picasso and Lip-

chitz may be officially registered as Cubists in 1906 and as Surrealists in 1926. Of course this isn't very difficult to understand. But there is a point at which these classifications begin to get so involved that one wonders whether it wouldn't be better to junk the whole lot of them and start all over again.

There are all sorts of artistic phenomena which no single identification tag can possibly explain or define; overlappings and cross-fertilizations that stubbornly resist regimentation. Marcel Duchamp, for example, who is to be found in the camp of the Cubists, seems out of place there. His painting, "Nude Descending a Staircase," which stirred up a storm of controversy when it was first exhibited in the Armory Show in 1913, is a Burbank product of Futurism and Cubism, with possibly a dash of Dadaist bitters thrown in for good measure. Then there is the case of Paul Klee. Every-



BRAQUE: GUITAR
(OIL), 1908
Collection the Artist.
Courtesy Museum of
Modern Art

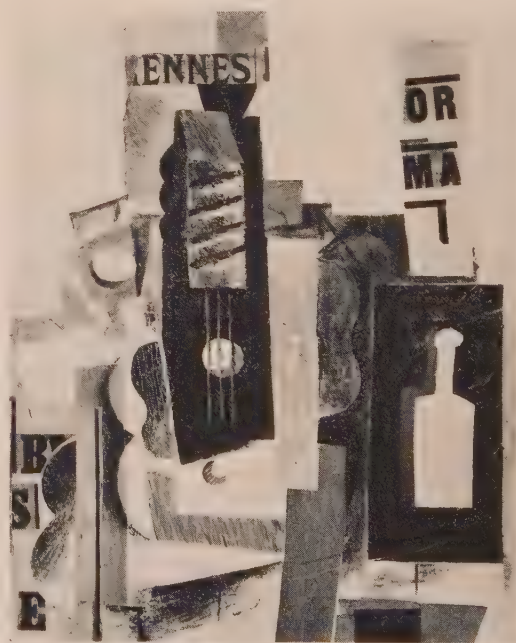
(Below)
PICASSO: STILL
LIFE WITH
GUITAR (OIL AND
COLLAGE), 1913

Collection Sidney Janis.
Courtesy Museum of
Modern Art

one who knows his work will agree that he might feel at home in almost any one of the ten groups assembled at the Museum of Modern Art. It is, therefore, only of minor significance that he happens, in this instance, to be included among both the Surrealists and the Abstract Expressionists with whom he has about as much or as little in common as he would have with the Orphists, the Cubists, the Dadaists, or the Constructivists. All of this may lead you to think, and justifiably, that labels of this kind are often as confusing as they are helpful.

Whether it is because we are no longer in complete sympathy with what many of the exponents of these "Isms" have been attempting to do, or because we are now able to see their work from the objective vantage-point of time—whatever the reason may be, I nevertheless feel that this exhibition is something of an artistic letdown. It should, of course, be said almost in the same breath—although the repetition of it has become a tiresome truism—that men like Picasso, Léger, Braque, Archipenko, Klee, De Chirico have broadened and clarified the elements of creative expression; that they have left the stamp of their

influence on almost every phase of contemporary life; the film, the theater, typography, industrial design, etc. This is an irrefutable statement of historical fact. But we have still to assess their work on the basis of quality



alone, if that is possible. The current exhibition provides us with this opportunity as few others have.

I think we have been inclined in the past to give Picasso more than his due and to underrate the work of Gris and Braque, both of whom, it seems to me, were more serious students of Cubism than Picasso, who was con-

bist pictures which is rarely to be found in Picasso's (see illustration). And yet Picasso is so diabolically gifted that one is inclined to overlook the shallowness of his feelings and his meretricious showmanship. Of the twenty-nine examples of his work (consisting of oils, *collages*, drawings, sculpture, and a single tapestry) in the show there are several that



BOCCIONI: UNIQUE
FORMS OF CONTI-
NUITY IN SPACE
(BRONZE), 1913

Collection Gallery of Modern
Art, Milan. Courtesy
Museum of Modern Art

(Upper Right)
WINGED VICTORY
(CAST), GREEK,
FOURTH CENTURY,
B. C.

stantly running off at tangents that just as often took him nowhere as somewhere. Gris, it is true, has none of Picasso's wit, his resourcefulness of invention, or his virtuosity. But he has something much more humanly profound and artistically wholesome. Cubism for him was never a technical rattle, or merely a theory of plastic construction. It was a vault in which he deposited the hot ashes of his deepest feelings and sensibilities. Braque, too, is less brilliant than Picasso, but there is a sincerity of lyrical statement in his early Cu-

rank him among the giants of contemporary painting. One is his "Bowls and Jug" of 1906, a still-life in his early monumental manner. Another is the magnificent "Green Still Life" of 1914.

All but two or three of the "Isms" in this show are, in one way or another, by-products of Cubism—either negatively, that is to say, in opposition to its static time-space conception, like Futurism, or positively like Constructivism which took its cue from certain undeveloped implications inherent in Cubism. The

Futurists are, on the whole, rather poorly accounted for in the present show. With the exception of the two sculptures by Boccioni, Balla's painting, "Dog on Leash," and Severini's "Armored Train," the remaining examples were not too wisely chosen. It is interesting, however, to conjecture to what extent Futurism was a manifestation of the same spirit that later conceived its political counterpart, Fascism. You will notice that it is not

Dadaism, too, had its anti-aesthetic side, but it was not anti-social. I think it was Maurice Raynal who said that Dadaism put a mustache on the Mona Lisa. It did considerably more than that. It was the first contemporary anti-war art in that it was "anti" all the malevolent forces in society that made the World War possible. The spokesmen for Dadaism at the Museum of Modern Art (Picabia is one of them) reflect only its most



LÉGER:
LUNCHEON
(OIL), 1921

Collection Paul
Rosenberg.
Courtesy Museum
of Modern Art

poise, order, or harmony which the Futurists sought, but rather the friction of forces in conflict: a train moving through space; an armored car discharging its battery of guns (Severini); the muscular activity of a man walking (Boccioni), I doubt whether either Severini or Boccioni consciously worked within a Fascist ideology. But several years later Marinetti did, and in the hands of this *impresario*, Futurism became the active voice of Fascism. Marinetti declared in his Futurist manifesto: "It is war we treasure—this unique prophylactic of the world—also militarism, patriotism, the destructive gestures of anarchists, corpses—the destruction of museums and libraries."

superficial, not its most contributive aspects. George Grosz and Heartfield might have made the picture more complete.

Neo-Plasticism and Constructivism, both post-war movements, were children of the new rationalism that took root in all the arts as a reaction against the subjectivity that preceded it. Society was rebuilding its spirit as well as its arts on a more scientific if less inspirational foundation. In the art of Piet Mondrian, the leading Neo-Plasticist, we are able to follow this search for purity of objective expression from his early work which is melodious and lyrical, though completely abstract, to his latest checkerboard oils which consist of a few elementary rectangles in black

and white. After seeing the painting of Mondrian it is easy to understand why the ideals of Neo-Plasticism were more adaptable to architecture than to easel pictures. The Constructivists were no less rational in their procedure, but not quite as abstract. Pevsner's portrait in celluloid of Marcel Duchamp is an excellent example of the experimental use that was being made by Pevsner, Gabo, and Tatlin of a wide variety of industrial materials.

In France, a surfeit with rational formulation seems to have taken the form of Surrealism, the last stronghold of the subjective approach to abstract art. In this group at the Museum of Modern Art we find such strange bedfellows as Miro, Picasso, Klee, Dali, Ernst, the sculptors Lipchitz, Giacometti, and the Englishman, Henry Moore. I think it is begging the original definition of Surrealism as advanced by André Breton to include Picasso and Lipchitz. And even Miro seems no longer to belong to the old school of Surrealism that stemmed from Freud. Miro's "Relief Construction" in wood and hardware and his large painting introduce us



PEVSNER: ABSTRACT PORTRAIT OF MARCEL DUCHAMP (CELLULOID), 1926?

Courtesy Museum of Modern Art



MIRO: RELIEF CONSTRUCTION (WOOD AND HARDWARE), 1930

Collection André Breton
 Courtesy Museum of Modern Art

to what might be regarded as the "classical" phase of this artist's development as a Surrealist. In this group, the "Ism" seems to have an increasingly weak hold on its members, some of whom have already strayed from the fold.

In an adjoining room we are presented with a valuable summary of Abstract Expressionism as it has evolved from van Gogh, Matisse, and Gauguin to Kandinsky, Franz Marc, and Klee. The two large oils by Kandinsky, borrowed from the Chicago Art Institute, are both splendid examples of this artist's early work, which still retain fragments of a representational world. In relation to Kandinsky and the *Blaue Reiter* movement of which he was a part, it is important to point out that the German and Russo-German artists who endorsed the abstract concept have, in contradistinction to the French, always maintained a subjective basis for their art. Cubism found many admirers in Germany, but hardly any imitators or direct followers.



STUART
DAVIS:
LANDSCAPE
WITH
BROKEN
MACHINE
(TEMPERA),
1935

Courtesy Whitney
Museum of
American Art

Although this exhibition has clearly indicated the paths along which the European artists of our day have been traveling, it does not point out that the strong tide of recent social events has deflected their course in a new direction, *away from* rather than toward abstract art. The "*Front Populaire*" policy in France is having profound aesthetic repercussions, not only in France but in America as well. It is more than likely that the art of the next ten years will be an art which does not isolate itself from the destiny of the human race.

* * *

Several local art galleries have taken advantage of the interest created in abstract art by the show at the Museum of Modern Art to popularize their own brands of domestic abstraction. Alexander Calder, for example, held his annual field day at the Pierre Matisse Gallery where he displayed a new ingenious batch of mobiles in wire, metal, wood, and colored cloth stretched over wire frames. One of these wind-propelled constructions is now swinging gayly from the flagstaff of the Museum of Modern Art. Charles Biederman, a vigorous young American artist who derives mainly from Picasso and Miro, replaced Calder at the Matisse Gallery. Biederman's constructions in string on painted panels of wood,

and especially a few of his smaller oils, reveal talent, and technical dexterity, but as far as I can determine, no particular originality. Both Calder and Biederman are included among the "Five Contemporary American Concretionists" who are holding open house at the Rheinhardt Galleries under the progressive banner of Mr. Albert Gallatin's Gallery of Living Art. The other artists in this group are Charles G. Shaw, a sensitive painter who quite obviously stems from the School of Paris, but who has developed forms and color harmonies that are distinctly his own; John Ferren who has a livelier imagination than most of his neighbors and whose paintings show a greater subjective adherence to natural phenomena; and finally George L. K. Morris whose studentship under Léger has given him a larger sense of construction than either Shaw or Ferren. What his painting lacks most is warmth of creative observation. He has the fuel for a grand fire, but the flame is lacking.

THE WHITNEY BIENNIAL—ACT II

PART TWO of the Whitney Biennial is as fine an exhibition of the work being done in water color and pastel as any seen by your reviewer in recent years. Among the outstanding performers are many who only a few

years ago were comparatively unknown to the gallery-going public: Abraham Harriton, Josef G. Bakas, Aaron Bohrod, Ward Lockwood, David J. McCosh, Bruce Mitchell, Hobson Pittman, and George Franklin. Harriton and Mitchell are perhaps the strongest talents in this group. George Franklin's two marine water colors are delightful pieces of decorative Surrealism. They would make entertaining mural projects for an aquarium, a yacht club, or a seafood restaurant. On the other hand I don't believe the Seaman's Union would think much of them!

Of the old guard who have come through with colors flying (figuratively, of course) Max Weber heads the list with two pastels, a flower still-life and a landscape. He uses this gritty medium as brilliantly as Redon or Degas; and with his own unique sense of texture, color, form. Then there is Stuart Davis whose pictures are beginning to reflect his changing social outlook. "Landscape with Broken Machine" is not exactly what you would call a social document, but it is the nearest thing to one that Davis has given us. It's the kind of virile abstraction that draws its nourishment from condensed but concrete

experience. Marsden Hartley returns to the exhibition arena after a long absence in a much happier frame of mind—to judge by his two still-lives of fish—than when he left it. Emil Ganso brings us some of the tender pic-



(Above) BELLOS: SPIRITUAL POTENTATE (LITHOGRAPH), AFTER 1923. Courtesy Frederick Keppel & Company. (Below) WALTER QUIRT: MORALS FOR WORKERS (OIL), 1935. Courtesy Julien Levy Gallery



ture-poetry which he found in the out-of-doors. Knaths, Marin, Gottlieb, and Tucker round out this varied and highly satisfactory bill of fare.

WALTER QUIRT—SOCIALIZED SURREALIST

I DOUBT whether Walter Quirt, who claims to be a working-class painter, will ever be appreciated by the working class. At any rate the fifteen small paintings which he exhibited at the Julien Levy Gallery would not lead one to think so. They have a calculated and rather lugubrious intellectual quality which might provoke thought but not feeling and certainly not action. There is a strong temptation to compare Quirt with Dali because of certain superficial resemblances: a miniaturist technique, a velvety picture surface, etc. There the parallel ends. For Quirt, unlike Dali, prides himself on his ability to function as a rational human being, not as a reflex mechanism for his irrational thoughts and feelings.

There is never any doubt about the meaning of Quirt's pictures. They are as concrete as their titles: "Death of a Striker," "The Future Is Ours," "Morals for Workers." The titles do help to tell us what to look for, though we are never entirely dependent on them. What I find particularly distressing in Quirt's work is his static use of the picture

space. Each form is locked in its cubicle of space as if for all eternity. However, the adaptation of a rational Surrealistic approach to socialized subject matter is an important innovation, and Quirt has carried it further than anyone else.

SATIRISTS—ENGLISH AND AMERICAN

THE parallel between Rowlandson and Hogarth, Bellows, and Sloan as satirical printmakers, drawn by the exhibition at Koppel's, is a stimulating one. Bellows, however, doesn't quite fit into this foursome as neatly as Sloan. In his lithograph, "Spiritual Potentate," Bellows' emphasis is less on satire than a direct statement of fact. No attempt is made to persuade by exaggeration as in the case of Sloan, Rowlandson, and Hogarth. He had, I believe, none of the natural gifts of the satirical illustrator. Sloan has an abundance of them. For him the story is the thing and he tells it in his etchings with ribald innuendo and biting irony. Like Rowlandson and Hogarth before him, his "beat" was not only Grub Street but every layer of society from the girls in the tenements to their landlords on Park Avenue. The sad thing is that the Sloan of today seems to have parted company with the Sloan of yesterday.



HENRY G.
KELLER:
KELP
GATHERERS
(WATER
COLOR), 1935

Courtesy C. W.
Kraushaar Art
Galleries

DAVID BURLIUK:
GLOUCESTER WHARVES
(OIL), 1935

Courtesy Boyer Galleries



HENRY G. KELLER AT THE
KRAUSHAAR GALLERIES

I SUSPECT that Henry Keller, dean of Cleveland artists, painted his gulls, parrots, and peacocks for sale and his "Kelp Gatherers," "Lake Louise," and "A May Shower" for himself. The saleable Keller, however, is only a very small part of the man, and there is enough left over of real value to satisfy the most discriminating aesthetic appetite. It is obvious that Keller belongs to the generation for whom Toulouse-Lautrec, Degas, and Whistler were the reigning deities. "First Show at Two," a pastel, reveals a quality of sensuous line, and an openness of design that are definitely identifiable with the first of the listed deities and perhaps also with the others. "Storm Frightened Animals," an oil, is Keller at his very best in this medium. The

composition is unusually compact and the forms are handled with admirable grace and strength.

In water color Keller is less hampered by formal problems and frequently hits off a gem. "The Hills at Torey Pines" is such a picture; "Kelp Gatherers," another. In the latter, Keller uses his whites as only a water colorist of first rank can use them. We invite Keller to pay us a return visit next year with many more "Kelp Gatherers" in his portfolio and a new addition to his small but fine family of circus pictures.

THE REDISCOVERY OF DAVID BURLIUK

DAVID BURLIUK's body may be in the U.S.A. but a large slice of his spirit is still soaring over the steppes of Russia. This,

(Continued on page 271)

NEW BOOKS ON ART

A History of Mosaics

HERE is an admirable book,* which is a history, a compendium, a text, or if you like, a guide-book. In it you will find discussed, for the first time in English, the chronology, the iconography, and the technical development of this great and much neglected art. Forty years ago Gerspach's *La Mosaïque* was published, and it now serves Mr. Anthony as a guide for his own treatise; but he goes way beyond his model, and covers quite completely the interweaving of the styles and periods of practically all the existing mosaics of consequence. With an extensive bibliography, copious notes, and an abundance of illustrations, the book should serve as a valuable contribution to artistic records.

This extraordinary art, so far removed from us today has few peers as wall decoration. Its place is quite unique. No other art can speak to us in the same way. Its great period began and ended in splendor. The final fading of the medium came when its virtues were no longer understood and its misuse announced its decadence. Since then only isolated examples recall the spirit that emanated from those early wonders.

Were it ever to be successfully revived, its renaissance would come only through the modest approach of master minds, master artists, and master craftsmen; and only through a consummate understanding of its possibilities as well as its limitations. The subtleties of its charm are due to the manipulation of a medium mysterious in its power, yet direct and simple in its technique. In the thousand years of its glory, this technique varies comparatively little. But the sonorous beauty of the work lies in the slight variations of an oft-repeated theme, a theme which makes an appeal through its simplicity of approach and meaning, simple as the chords of a Gregorian chant.

A small richly colored mosaic panel famously known as the "Standard of Ur," with

a probable date of 3000 B.C., is the earliest known wall-mosaic in existence. Beyond its peculiar technical interest is the historical one that at that very early date there had already existed a command of an art quite complete in its technique and in its artistic expression. It is a far cry from then to the comparatively modern presentation in the fourth century when we next see the wall-mosaic, a transition from the floor, with its white backgrounds and pagan motifs being fused into Christian symbols. The lack of color in its marble and stone tesserae called for a richer material. Hence the colored glass and gold with their resulting splendor, and the handing on of the subsequent styles which we recognize as Byzantine, Roman, Ravenese, and so on.

The baffling crossing and recrossing of these styles is presented with appreciative understanding and great clarity by Mr. Anthony. To a grasp of this development and the consequent changes we may owe much of our appreciation of the best mosaics.

The art is not a "lost" one; but we today are too much of another age to express ourselves in the manners of the past. To attempt to be early Christian or Mediaeval is to act on a false assumption; to use their forms is to belie ourselves artistically and to prostitute the art. If we can produce no forms of our own, better not produce lifelessly those of another people. For we have forms of our own developed from a great tradition and we have knowledge of a technique with a greater palette and greater facilities. Hence we need naught else but perception and inspiration to equal the traditional beauty of the past.

Mr. Anthony condemns the modern system of composing mosaics on paper instead of directly upon the wall itself. Experience hardly justifies this conclusion. An artist can study his work better in this way than within the limited confines of the scaffolding. The same idea would apply to mural painting about which there can be no question. Moreover there is no complete evidence that the early mosaicists resorted entirely to either

**A History of Mosaics.* By Edgar W. Anthony. Boston, 1935. Porter Sargent. 496 pages. 80 plates, 300 illustrations. Price, \$7.50.

(Continued on page 264)

THE NATION'S *Calling* LIST



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NEW BOOKS ON ART

(Continued from page 262)

method; and anyhow that should not necessarily affect our procedure.

Mosaics are seen to their greatest advantage when in great masses, as in St. Marks, at Venice, where all the upper walls and vaults are completely covered, making it one of the richest interiors in the world. Its continuity of rich colors, "the softly-glowing gold of the backgrounds, with the ever-changing perspective and reflections make a profound impression." When seen near to, mosaic loses much of its decorative value. The material has but little beauty in itself like lacquer or embroidery, so that distance is required to obtain the richness which glows from the irregularity of the tesserae and their varied colorations.

To follow the intricacies of the iconography found throughout the ages of its development from the earliest symbolic implications derived from the catacombs to the final and elaborate ordination of the eleventh century, is an absorbing sequence. Those who wish to steep themselves in this phase of its history will find much stimulation in Mr. Anthony's painstaking elaboration of the theme, and will be reminded frequently of the unsolved interpretations left by the archaeologists.

On page sixty-nine, in speaking of the early work in the basilica of Santa Maria Maggiore, Mr. Anthony says that in 432, Sixtus II had dedicated the church to the Virgin Mary; and "had followed with interest the debates of the Council of Ephesus, which a short time before had proclaimed the Divinity of Mary, Mother of God." Of course the Council of Ephesus in 431 did not declare Mary divine. In condemning the Nestorian heresy, it naturally proclaimed the reverse. Were she divine, we would see her represented with a cruciferous nimbus which has always been the symbol of divinity in Christian art.

The mystification of early symbolism is continually embarrassing and disarming, but it must have made a significant appeal to the faithful of the day. In St. Apollinare in Classe at Ravenna, the apse is filled with a large composition representing the "Transfiguration." In the clouds above, Christ is represented in the form of a cross, the heads

of Moses and Elias on either side with three small sheep representing the disciples, complete the upper part of the picture; while below a figure, presumably St. Apollinare stands adoring in a great flowered field. The effect of reality with nothing to justify it reveals a consummate piece of suggestive painting.

Besides the symbolism, the archaic forms may sometimes stand in the way of our appreciation but we may see beyond them by admiring the charm of the whole "scheme as a mere design", as well as the abstract beauty of idea conveyed. Nowhere is this elusiveness better exemplified than in the famous Madonna and Child in the Cathedral of Torcello.

Laurence Binyon considers this great work "in spite of obvious differences" the nearest parallel in western art to the greatest of Chinese religious painting. The means employed are crude; the drawing and modeling unrealized; yet it remains one of the most consummate masterpieces of Christian art. It expresses the highest form of abstract painting in which a great mastery of medium is dedicated to a deeply religious theme; and the Mother there portrayed is overpowering in her charm and majestic beauty.

The Church spoke thus to her faithful through symbolism. Through it alone was expressed her conception of peace and beauty. By symbolism was implied that for every human emotion, every human thought there existed a plastic equivalent with corresponding beauty; so that instead of appealing to their emotions purely by means of the subjects represented, it was the quality of the work which was intended to move them.

This great tradition, so dominant in the early mosaics, long ago disappeared; and to replace it we have been committed to all the modern fads and fashions which "have led us in a direction other than that where a fusion of spirituality with grandeur . . . could be the natural flowering of a long tradition."

Possibly the study of these elusive expressions of the human spirit, once comprehended, may some day awaken in us a desire to express ourselves in a manner like that which lies hidden in the scintillating cubes of the old mosaics.

BANCEL LA FARGE

FIELD NOTES

(Continued from page 252)

Christian chapel of Dura, with its modest but highly impressive paintings, which has been exhibited here since 1933."

Notable among other recent accessions at Yale is a fragment of a monochrome fresco, received from an anonymous donor, a "welcome addition to our collection of Italian paintings. In its proximity to the style of Giovanni di Paolo, who was in many respects the most original painter of the fifteenth century in Siena, and in its unusual technique, it is an exceptionally important accession."

First National Print Show, Buffalo

THE BUFFALO PRINT CLUB extended an invitation to a representative group of American printmakers to exhibit fine examples of their work in the first National Print Show to be held at the Albright Art Gallery, Buffalo, from April fifth through the twenty-fifth.

Art Tour of the Orient

MISS DOROTHY BLAIR, Assistant Curator at the Toledo Museum of Art, will direct an "Art and Culture Tour to the Orient" this coming summer. The tour will be under the general management of William M. Barber, of Babson Park, Massachusetts.

A cultural pilgrimage of high order has been planned, we hear. It will include visits to the chief centers of artistic expression in China, Manchukuo, Korea, and Japan. The purpose of the tour is the gaining of a deeper appreciative understanding of the fine elements of oriental art and culture.

The party will leave San Francisco on June twenty-second, stopping first at Honolulu, then at Yokohama, Nagasaki, Shanghai, Nanking, Peiping, Mukden, Hsinking, Keijo, Miyajima, Kobe, Osaka, Nara, Kyoto, Miyashita, Kamakura, Nikko, and Tokyo, finally sailing from Yokohama and landing in Seattle on August thirtieth. Those who enroll as members will have a delightful and stimulating experience, enhanced by the hos-

(Continued on page 266)

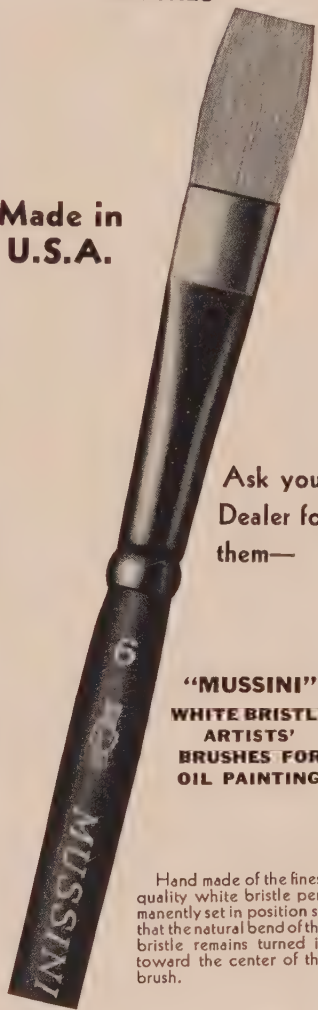
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(Continued from page 265)

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Summer Scholarships at Cummington School

THE trustees of the Playhouse-in-the-Hills, Inc., Cummington, Massachusetts, have just announced six full scholarships for summer study, one each in painting, sculpture, writing, violin, violoncello, and piano. These give advanced training on the levels of professional, graduate, and undergraduate study.

The teaching staff is made up of artists eminently distinguished in their fields. Herman Maril teaches painting; Chaim Gross teaches sculpture.

Each full scholarship provides living and instruction for ten weeks, valued at four hundred dollars each. Some half scholarships are also available. All are open to young men and women.

Candidates must have completed no less than secondary school education to be eligible to compete. All candidates are required to submit evidences of their talents. All applications must be filed before May 1, 1936. None will be accepted after that date. For further particulars write to Miss Katherine Frazier, Cummington, Massachusetts.

Seventeen Venetians at St. Louis

EIGHTEENTH-CENTURY Venice produced no great painting but the tradition which reached its height in the mid-sixteenth century and slowly declined from then on had not yet died completely. The tradition remained strong enough so that men of ability could create within it, however dissipated the original impetus had become. The work of these painters, large and small, has been brought together in an important loan show of their work at the City Art Museum, St. Louis, which opened March first.

In his introduction to the exhibition Meyric R. Rogers points out that in eighteenth-century Venice "Everything that went to

heighten the enjoyment of the moment received prompt encouragement. Only that which tended to strike a solemn note passed with scant notice.

"Under such auspices the art of painting could take no profound way no matter what talents were employed. The artist could do no other than celebrate the life around him, the daily current of gay intrigue, the pageantry of the innumerable fiestas, the picturesqueness of the city itself bathed in its soft yet brilliant atmosphere, and the sparkle and variety of its water-borne activity. Charm rather than power is, therefore, the essence of their art. . . ."

Examples in American collections by the following artists were included: Bernardo Bellotto, Canaletto, Rosalba Carriera, Francesco Guardi, Giovanni Antonio Guardi, Alessandro Longhi, Pietro Longhi, Alessandro Magnasco, Michele Marieschi, Giovanni Battista Piazzetta, Giovanni Battista Pittoni, Marco Ricci, Sebastiano Ricci, Giovanni Battista Tiepolo, Giovanni Domenico Tiepolo, Gaspari Traversi, and Francesco Zuccarelli.

Van Gogh to Chicago

CHICAGO has been unable to resist the sound and the fury which follow the Museum of Modern Art's famous van Gogh exhibition around the country. The Art Institute of Chicago will present the show from August twenty-sixth through September twenty-third.

Syracuse Tenth Local Exhibition

THROUGH the month of March the Syracuse Museum of Fine Arts gave over its galleries to the Tenth Anniversary Exhibition of the Associated Artists of Syracuse. Robert W. Macbeth of the Macbeth Gallery, New York, one of the jurors, was quoted as saying that it was an outstanding exhibition. Paul L. Gill of Philadelphia, another juror, registered hearty agreement. The chairman of the jury was Richard G. Wedderspoon of Syracuse.

The Associated Artists of Syracuse is a group formed in 1927 to increase public in-

(Continued on page 272)

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SEE THE INSIDE BACK COVER I

NEWS AND GOSSIP

By L. B. HOUFF, JR.

Won't You Come?

ON PAGE 275 you will find the advance program of the Federation's Twenty-seventh Annual Convention.

The Convention is a grand place to uncover new ideas, meet people from all sections of America, air problems, and get a fresh slant on things.

Everything possible is being done to make this particular Convention outstanding in every detail. Each session is intended to be a significant contribution to the advancement of some phase of art.

Special efforts are also turned toward making your visit highly enjoyable on the social side. A number of receptions are being planned, and you are already invited to the White House on Friday, May 15, at five o'clock.

Every member of the Federation—and every reader of this Magazine—is cordially invited to attend the Convention.

Special Chapter Note: Please appoint your delegates at the earliest possible moment, and notify us on the blanks which have been mailed to you.

Art in Cellars

THERE opened recently, in New York's Rockefeller Center, an exhibition of models of hobby rooms for individual homes, designed to utilize ordinary cellar waste space.

The rooms were executed by the students of the New York School of Fine and Applied Art, based on actual dimensions of 36 basements in New York City houses.

In the majority of our homes, the possibilities of cellars as recreation, hobby, or study rooms are completely overlooked. And what family can't use such a room to good advantage?

With a few deft touches motivated by imagination, and a little money, the cellar can be converted into a very attractive and livable place. Here is the influence of art—

for what is art but the ability to make the best use of given materials for a given purpose?

Olympic Art Competition

JUST as at the Xth Olympiad, held in Los Angeles in 1932, the Olympics in Germany this summer will give an important place to an international art competition and exhibition.

Divided into various sections, each must refer, directly or indirectly, to some sport, or phase of sport.

For instance, in the architectural group, only designs of buildings or constructions serving sport will be considered. Painting, graphic art, or sculpture must depict either a sport event, or an exercise or movement relating to sports. The literature and music competitions must at least inferentially, be on a sport motif.

No word has come to me as to just where the preliminary selection for the United States will be made, or just who is to compose the committee. If you want to compete, I would suggest that you write to Ernst Schmitz, 665 Fifth Avenue, New York, the American representative of the Organizing Committee. Only work produced since the last Olympiad is eligible. The competition closes on May 15.

The exhibition in Germany is to be held in one of the large halls at Kaiserdamm, under the jurisdiction of a committee whose President is Dr. Hanfstaengl, Director of the National Gallery.

Note: Why not let the Federation's Travel Service plan your trip to Germany, or whenever you go abroad. You'll get more out of it.

Weber's New Catalog

THE F. WEBER COMPANY has just sent me a copy of their new comprehensive catalog. In its 224 pages, you will find artists' materials of every description copiously

(Continued on page 270)

RAYMOND AND RAYMOND

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Collections of the Medici Prints are owned by most American art museums and universities, and by many important American libraries.

NEWS AND GOSSIP

(Continued from page 268)

illustrated. For your guidance, retail prices are also quoted.

This is a handy reference book for anyone practicing art—either amateur or professional. You may have a copy free of charge by writing to Weber at 1220 Buttonwood Street, Philadelphia.

Practical Buffalo

SO MANY interesting bulletins have arrived on my desk from the Albright Art Gallery at Buffalo, New York, that I feel rather ashamed at not having mentioned their activities long before this.

Under the progressive directorship of Gordon B. Washburn, the Gallery is, from every indication, making rapid strides toward an inseparable position in the life of Buffalo.

In the February bulletin, my eye was caught particularly by the notice of a series of lectures and demonstrations on home decoration and practical problems—with even clothes coming in for discussion. Actual merchandise is used to illustrate every lecture.

The biggest—and most important—job we have to do in this country is to integrate art with everyday life. This has been the basis of the Federation's activities for twenty-seven years—and excellent work is being done by local organizations in an increasing number, witness Buffalo!

Summer Art Schools

ARE YOU planning to go to art school this summer? If so, do you want to draw, sculpt, make pottery or metalwork, or study the history of art?

If your special proclivity cannot be satisfied by any of the schools advertised in the MAGAZINE OF ART, you can find just what you want in the bulletins which have been prepared by the Federated Council on Art Education.

Under the expert direction of Miss Florence N. Levy, the Council is making available ten bulletins, covering as many different regions, with practically every type of school listed.

A bulletin on any specific section will be sent you for a three-cent stamp; or all ten bulletins for two three-cent stamps. Write to Miss Levy at 745 Fifth Avenue, New York City.

A New Feature

STARTING rather modestly in this issue is a new feature—focusing attention on the applied and decorative arts, and embracing interior decoration.

In broadening the scope of the MAGAZINE OF ART, we felt it would be pertinent to bring in a phase of art which is already considered of basic, daily interest.

Does the idea appeal to you? Would you like to see this feature grow and expand? If you would, drop a note to F. A. Whiting, Jr., the Editor.

The New Art Annual

IF YOU have grown as used to turning to the *Art Annual* when you want information on some organization, or phase of activity, as we have, you will be glad to know

that the latest edition—New Volume 32—is off the press and now being distributed.

Not only does this new edition bring the picture of art activity in America up to date, but it records nearly a hundred new organizations which have sprung up during the past year.

After reading "The Year in Art," I am tempted to say that this feature alone is worth the price of \$6—which is low considering the book's importance and usefulness. "The Year in Art" is a succinct, comprehensive summary of achievements in all branches of activity for the year 1935.

If you haven't ordered your copy of Volume 32, let me suggest that you do so today. It is the only source of up-to-date, dependable information on art activity in this country.

Send your order to The American Federation of Arts, Barr Building, Washington. List price, \$6 (to Members, \$4.50).

EXHIBITION REVIEWS

(Continued from page 262)

to some extent, may explain why his painting has never found the audience it deserves to have. Burliuk's recent one-man show at the Boyer Galleries in Philadelphia was the most convincing proof of his fiery talent that he has so far given us. Large problematic subjects which the average painter would shy clear of, Burliuk tackles with the gusto of a Russian peasant (old style) eating a herring. He doesn't always produce a great work of art, but he always puts up a good fight. In his more recent pictures of New York and Gloucester he seems at last to have captured something of the real essence of their mean streets, their wharfs, their crazy forms, and also their friendlessness.

His sharp eye documents both the things he sees and the things he feels. I suppose one would call him an "Expressionist" if the word still has any meaning. His is the kind of expressionism that frequently runs over into the field of fantasy. A cloud assumes the shape of a thin hand grasping space (see illustration); a flower is painted as large as a man's face; or a fish may be drawn as large as a fisherman would like it to be. In his

(Continued on page 277)

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in time to read the articles by Nathaniel Pousette-Dart, Merle Armitage, Louisa Dresser, John S. Newberry, Jr., and Arthur Millier in the April issue.

Don't miss the June issue which will be devoted largely to a survey of present day American printmakers of regional and national importance.

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terest in art in the locality chiefly by giving professional artists of high standing exhibition opportunities. In the first exhibition, open to all members of the group, there were only fifty pictures. Last month there were one hundred and seventy-eight objects. Significant was the inclusion of sixteen objects in the ceramic section; obviously the Robineau Memorial Ceramic exhibitions, yearly national events, have encouraged activity in this field in Syracuse. This year, too, there were one hundred and nine paintings—oils, water colors, and miniatures. And there were thirty-four prints and drawings in another section. Sculpture, textile, and metal sections rounded out the show.

It is interesting, in view of the mounting art interest of Syracuse, to note the list of donors of prizes. Aside from four individuals—Mrs. James W. Pennock, Jr., John B. Flack, H. H. Sullivan, and Henry J. Wilson—there are the following firms and societies: Francis Hendricks and Company, National League of American Pen Women, G. W. Richardson and Son, Students' Supply Store, Syracuse Moulding Company, Syracuse Ornamental Company, and the Syracuse University Bookstore.

The first prize in oil went to C. Bertram Walker for his still life, "Natural Rhythm." The corresponding award in water color was won by Montague Charman, President of the Associated Artists, for his "Dalmatian Peasant Kitchen." The etching prize went to Bennet Buck for a group of four drypoints. The prize for ceramics was awarded to Ruth H. Randall for her "Fruit Bowl."

Feature of the Week

THE Brooklyn Museum has adopted a good idea, the feature of the week, by which a single object from the Museum's collection is thrown into prominence in the beautiful new entrance hall. The object of the plan is to acquaint visitors with a number of works of art which, in the midst of other exhibits, might not receive the attention they merit, even though each is for some reason noteworthy. These weekly "specials" will be

selected from different curatorial departments and may lead visitors to those parts of the museum where similar objects can be found.

Carnegie International Plans

HOMER SAINT-GAUDENS visited American artists before sailing for Europe to visit those of England, France, Italy, Spain, and Germany.

This year those countries and the United States will be the only ones contributing to the International. The jury will be composed of four painters—two Americans and two foreigners. A special feature of the show will be a one-man exhibition by Felice Carena, the Italian painter, whose painting, "The Studio," won the first prize and the Lehman award in 1929. The scale of prizes will be the same as it was last year. The show is scheduled to open on October fifteenth.

Storm Center, Nelson Gallery

SIX French painters, and painters associated with the School of Paris, are represented by works in an exhibition which runs till the middle of April at the Nelson Gallery of Art, Kansas City. The selection was made by Mr. Harold Woodbury Parsons from American private and commercial collections. The exhibition will later be shown at the new Fine Arts Center at Colorado Springs.

The painters whose works are included are: Paul Cézanne, Auguste Renoir, Amado Modigliani, Pablo Picasso, Henri Matisse, and Georges Bracque. The last three are characterized in the Nelson Gallery's announcement as "the three storm centers of the art of today." Another revealing characterization is that of Modigliani as the "twentieth-century inheritor of the exquisite line of Botticelli."

GEOGRAPHY LESSON

(Continued from page 219)

his power be used to shape for us new, usable symbols. And by encouraging our awareness he will also foster the desire for the things themselves—works of art planned and wrought to meet the growing audience half way.

F. A. WHITING, JR.

An Introduction to

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AESTHETIC FREEDOM AND THE ARTISTS' CONGRESS

(Continued from page 237)

The first orderly sign in this disorderly period was evidenced by the call for an American Artists' Congress. It is an organization with a liberal point of view, laudable in many respects, supple though not all-embracing in its program—not so supple in its approach to the solution of delicate problems. But criticism at this time is beside the point. For the present what counts is the fact that an association has been formed in which all artists of standing can meet on common ground and where their civil and aesthetic rights as individuals and as groups can be discussed, planned, and protected.

By his very nature the artist is always suspicious of formalized organizations, and though he must realize that, at this time, his own importance as an individual depends on his effectiveness as a member of a group, he is still conscious that if he loses his aesthetic independence there will no longer be any culture to defend. The integration of the individual in a group that permits the preservation of his aesthetic independence, is not a personal choice. It is a modern necessity. The American Artists' Congress should meet that need. The Congress however is not without handicaps. It has not yet enlisted the support of all American artists of less liberal ideas. Opinion is strongly divided. Some uphold its purpose, others condemn it—many are confused. I consider it an experiment worth supporting.

THE ARCHITECT'S CLIENT

(Continued from page 227)

by admitting into his private life that spirit of the times which in his business life he serves with resolute devotion, he would contribute to the perfection of a new form of dwelling, one that corresponded to his vivid consciousness of the present age, and that became also an independent expression of his manner of living.

Whether the client decides to answer "Yes" or "No" to the factors of reality depends on the nature of his personality, on his heritage and education, his temperament and his courage. In his decision, however, let history teach him at least that in the creation of a structure, the one who commissions the architect has a share no smaller than the architect himself. The great creative achievements in construction, those decisive works which have pointed new paths to architecture, have always come into being where an architect of genius has met on common ground with a client of genius. History proclaims name and fame for understanding clients, with the same emphasis it gives to the accomplishments of the architects fortunately in their service. Little as the development of the Renaissance palace is to be thought of without the influence of the Medicis, or the history of small dwelling house without the name of Fuggers, just so little will modern architecture take typical form without the active furtherance and intellectual coöperation of those social strata for which it is destined. It is a demonstrable fact, that the movement for a new architecture has developed hitherto entirely in opposition to society, that as yet it has given everything and received very little in return. Building, however, is a social art. Even today, as in every other day, only society can offer it the soil for a lively growth and a free unfolding, thereby setting free, for the fostering and ennobling of its forms, those forces still retarded by the friction of resistance, as they are also diverted by the fluid of disintegration. Not until this is done will this form achieve the measure of freedom and fullness now for the most part lacking.

When, however, the hour of signing the

contract has come, when the client has made his choice, then let him, faithful to the example of Humboldt, follow the chosen man of his confidence and refrain as far as possible from personal interference in the architect's sphere. That such interference is hazardous, that it is dangerous to introduce ideas that are remote and not appropriate to the job at hand, he may learn from Goethe, who brought back from Italy the concept of the beautiful staircase and thereby, as he admits to Eckermann, obviously spoiled his new house, since "thus the rooms all turned out smaller than they should have been."

In posing the problem, the client himself has the principal share; for its solution, however, the architect is alone responsible, and the form is the ultimate value of the solution. Always the *form*, and the form alone!

New York Special Exhibitions—April

(Listed through the coöperation of the
"New York Art Calendar")

American Academy of Arts and Letters, 633 W. 155th St. Paintings by Cecilia Beaux; Permanent Museum—Mark Twain exhibit and Brand Whitlock memorabilia, to May 1.

A. C. A., 52 W. 8th St. Paintings by Emptage, to Apr. 7; sculpture and drawings by A. Hauser, Apr. 8 to Apr. 20.

American Museum of Natural History, 77th St. and Central Pk. W. Eastern Arts Association Exhibition, to Apr. 19; Museum Staff Artists Exhibition, Apr. 21 to May 10.

An American Place, 509 Madison Ave. New paintings by Marsden Hartley, to Apr. 15; new water colors and oils by Arthur G. Dove, Apr. 16 to May 15.

Another Place, 43 W. 8th St. Water colors of New England by DeHirsh Margules, to Apr. 29.

Arden Gallery, 460 Park Ave. "Sculpture in a Night Garden," to May 1.

Argent Gallery, 42 W. 57th St. Paintings by Countess Ingegerd Ahlefeldt, to Apr. 11; water colors by Eliot O'Hara, paintings by Ruby Handforth Zinsser, paintings by Nellie F. Nagel, Apr. 13 to Apr. 25; Annual Fontainebleau Alumni Exhibition, Apr. 27 to May 9.

Art Students League, 215 W. 57th St. Members' Jury Show, to Apr. 4; Joseph Pennell Memorial Exhibition, paintings and drawings by Maria Rother Wickey, Apr. 7 to Apr. 18.

Bignou Gallery, 32 E. 57th St. Modern French tapestries, to Apr. 25.

(Continued on page 276)

The Twenty-seventh Annual Convention of
THE AMERICAN FEDERATION OF ARTS

Mayflower Hotel, Washington, D. C., May 13, 14, 15, 1936

"AMERICAN RESOURCES IN ART"

WEDNESDAY, May 13

- | | |
|------------|---|
| 9:30 A. M. | Registration |
| 10:30 | REPORT OF FEDERATION ACCOMPLISHMENTS |
| 11:30 | "ORIGIN OF AMERICAN RESOURCES IN ART"
Moving Picture: "WE ARE ALL ARTISTS" |
| 1:00 P. M. | Luncheon: "STATE RESOURCES IN ART"
Six Chapters Reporting |
| Evening. | Reception |

THURSDAY, May 14

- | | |
|-------------|---|
| 10:00 A. M. | "LIVING AMERICAN ARTS"
Architecture
Painting
Sculpture
Landscape Architecture
Moving Picture: "Raising the Public's Standards of Taste"
Art in Industry |
| 1:00 P. M. | Luncheon: "STATE RESOURCES IN ART"
Six Chapters Reporting |
| 7:00 | Dinner |
| 8:00 | Panel Discussion: "THE HANDICRAFTS" |

FRIDAY, May 15

- | | |
|-------------|---|
| 10:00 A. M. | "THE PROGRAM OF THE FEDERATION FOR THE FUTURE"
Election of Trustees
Resolutions |
| 1:00 P. M. | Luncheon: "STATE RESOURCES IN ART"
Six Chapters Reporting |
| 5:00 | WHITE HOUSE RECEPTION |
| 7:00 | FINAL BANQUET |
| 8:30 | "ART A WAY OF LIFE" |

This program is in outline form, and is to be considered as tentative. The final program will appear in the May issue of this magazine.

All Members are cordially invited to attend, and special emphasis is being given to entertainment. The general sessions are also open to the public.

(Continued from page 274)

Brooklyn Museum, Eastern Pkwy. Indian Art Exhibition, to Apr. 12; Glass Exhibition, to Apr. 19; exhibition by the New York Public Schools, Apr. 4 to Apr. 26; Child Art Exhibition, Apr. 11 to May 31; miniatures, Apr. 4 to June 1; bronzes by Hoffman, opens Apr. 25; water colors by California post-surrealists, opens Apr. 29.

Brunner, 53 E. 57th St. Paintings by Czobel, to Apr. 4.

Camera Club, 121 W. 68th St. Prints by William H. Zerbe of the N. Y. Herald Tribune.

Carnegie Hall Gallery, 154 W. 57th St. Paintings by Carnegie Hall artists, to May 10.

Carstairs, 11 E. 57th St. French paintings of the 19th and 20th century.

Caz-Delbo, 630 Fifth Ave. Sculpture by Robert Bros., Apr. 1 to Apr. 30.

Clayton, 108 E. 57th St. Marine paintings by A. J. Bogdanove, Apr. 1 to Apr. 30.

Columbia University, Philosophy Hall, W. 116th St. Pictures by Carl Schmitt, to June 13.

Contemporary Arts, 41 W. 54th St. Paintings by Robert W. Blinn, to Apr. 11; "Contemporary Arts Paints its Founder," to Apr. 18; paintings and pastels by Sigmund Kozlow, Apr. 13 to May 2.

Decorators Club, 745 Fifth Ave. Photographs by Ella S. Hinman, to Apr. 11.

Downtown Gallery, 113 W. 13th St. Recent work by Yasuo Kuniyoshi, to Apr. 4.

Ehrich-Newhouse, 578 Madison Ave. Portraits by Azadia, Apr. 7 to Apr. 22; sporting paintings by J. M. Tracy, Apr. 7 to May 2.

F. A. R., 21 E. 61st St. Reproductions of water colors and oils by Paul Gauguin.

Ferargil, 63 E. 57th St. Paintings by John Allison, to Apr. 12; lithographs by Ross Braught, to Apr. 14; paintings by Alexander Bower, lithographs by Philip Cheney, Apr. 13 to Apr. 26; paintings by Audrey Buller, Apr. 26 to May 1; garden sculpture, to May 1.

Fifteen Gallery, 37 W. 57th St. Sculpture by Genevieve K. Hamlin, to Apr. 18; work by members.

Freund, 50 E. 57th St. Paintings by Oscar Lüthy, fabric pictures by Beldy, to Apr. 15.

Gallery of American Indian Art, 120 E. 57th St. Modern Navajo blankets, Apr. 1 to Apr. 30.

Gramercy Park Art Club, 21 Gramercy Pk. Water colors by Florence Tricker, to Apr. 7.

Grand Central Art Galleries, 15 Vanderbilt Ave. Paintings by John F. Carlson, Apr. 7 to Apr. 18; water colors by Howard Giles, Apr. 13 to Apr. 25; etchings by William Heintzelman, Apr. 6 to May 2; paintings by Carl Oscar Borg, Apr. 21 to May 2.

Grant Studios, 110 Remsen St., Brooklyn. Annual Spring Water Color Show by Brooklyn Society of Artists, Apr. 6 to Apr. 28.

Grolier Club, 47 E. 60th St. Engravings by Paul Revere, to Apr. 8.

Guild Art Gallery, 37 W. 57th St. Group exhibition of paintings and sculpture, to Apr. 27.

International Art Center, 310 Riverside Dr. Polish Book Craft and Sculpture, to Apr. 12.

Kennedy, 785 Fifth Ave. Original drawings and etchings from them by American artists; flower prints, Apr. 6 to Apr. 30.

Keppel, 16 E. 57th St. Etchings and drawings by Abbo Ostrowsky, to Apr. 15.

Kleemann, 38 E. 57th St. Water colors by Sanford Ross, Apr. 11 to Apr. 30.

Kraushaar, 680 Fifth Ave. Paintings by Gifford Beal, Apr. 2 to Apr. 25.

Levy, John, 1 E. 57th St. 18th century portraits, to Apr. 30.

Levy, Julien, 602 Madison Ave. American Folk Art, to Apr. 20; paintings and drawings by Pavel Tchelitchev, Apr. 21 to May 11.

Macbeth, 11 E. 57th St. Pastels and drawings by Robert Brackman, to Apr. 6; drawings by Richard Guggenheimer, Apr. 7 to Apr. 20; paintings and water colors by C. K. Chatterton, Apr. 7 to Apr. 27.

Matisse, 51 E. 57th St. Primitive Sculptures, to Apr. 30.

Metropolitan Museum of Art, Fifth Ave. and 82nd St. Work by John LaFarge, Gal. D6, to Apr. 26; Winslow Homer and Arthur Boyd Houghton Centenary Exhibition, Gal. K37-40, through May.

Milch, 108 W. 57th St. Water colors by John Whorf, to Apr. 18.

Morton, 130 W. 57th St. Paintings by Katherine Winterburn, George Wehner, Margarete Overbeck, to Apr. 11; water colors by group, Apr. 13 to Apr. 25; paintings by Rebecca Mahler, Apr. 27 to May 9.

Municipal Art Committee, 62 W. 53rd St. Fifth Exhibition of sculpture and paintings by New York artists, to Apr. 5; Sixth Exhibition of oil paintings by New York artists, Apr. 8 to Apr. 26.

Museum of Modern Art, 11 W. 53rd St. Cubism and Abstract Art, to Apr. 12; Modern Painters and Sculptors as Illustrators, Apr. 22 to June 7.

National Arts Club, 119 E. 19th St. Exhibit by Neighboring Art Organizations, to Apr. 24.

National Academy of Design, 215 W. 57th St. 111th Annual Exhibition, to Apr. 10.

New York Historical Society, Central Pk. W. at 77th St. Books, prints, and manuscripts commemorating the 250th Anniversary of the Granting of the Charter to the City of New York, 1686-1936, to Apr. 30.

New York Public Library, Fifth Ave. and 42nd St. Japanese Figure Prints (1770-1800), to Apr. 16; etchings and other prints by George Elbert Burr, to May 4; the Evolution of the Title Page through Five Centuries.

New York Water Color Club, 215 W. 57th St. 47th Annual Exhibition, Apr. 16 to Apr. 30.

Paris, 56 W. 53rd St. Paintings by David Burliuk, to Apr. 18.

Passedoit, 22 E. 60th St. French gouaches and water colors, Apr. 1 to Apr. 30.

Reinhardt, 730 Fifth Ave. Paintings by Edward Biberman, Apr. 6 to Apr. 25.

Seligmann, 3 E. 51st St. Paintings by Segonzac, to Apr. 20; works by Percy Crosby, Apr. 23 to May 9.

Society of Illustrators, 334½ W. 24th St. Reproduced illustrations by Howard Pyle, to Apr. 3; work by Harvé Stein, Apr. 4 to Apr. 17; work by Clayton Knight, Apr. 18 to May 1.

Squibb Gallery, 745 Fifth Ave. Paintings by Rudolf Jacobi and Annot, Apr. 13 to 25.

Staten Island Institute of Arts & Sciences, St. George. Water colors and pastels by Staten Island artists, to Apr. 18.

Sterner, 9 E. 57th St. American paintings; portrait drawings by Colin Gill, Apr. 6 to Apr. 18.

Valentine, 69 E. 57th St. Recent paintings by Léon Hartle, to Apr. 4; recent paintings by Jean Hélion, Apr. 6 to Apr. 25.

Walker, 108 E. 57th St. Paintings by Doris Lee, to Apr. 13; decorative drawings by Grant Wood, Apr. 14 to May 4.

Weyhe, 794 Lexington Ave. Paintings by Emil Ganso, to Apr. 4; paintings and lithographs by Louis Lozowick, Apr. 6 to Apr. 18; sculpture by S. Moselsio, Apr. 20 to May 9.

Whitney Museum of American Art, 10 W. 8th St. Two Pennsylvania artists—genre and portraits by David G. Blythe and drawings by Joseph Boggs Beale, to Apr. 23.

Wildenstein, 19 E. 64th St. Loan exhibition of paintings by Paul Gauguin, to Apr. 18; work by S. Lissim, Apr. 6 to Apr. 20.

Young, 677 Fifth Ave. Portraits of horses and riders by W. Smithson Broadhead, to Apr. 11; old masters, Apr. 13 to May 2.

Exhibition Reviews

(Continued from page 271)

landscapes there are obvious derivations from van Gogh, in color, in the hard swinging contours of his forms, and the loaded vigorous brushstrokes. The end product, however, is Burliuk's and no one else's. There are few painters in America who can do what Burliuk does half as well and with as much painting spirit and originality.

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